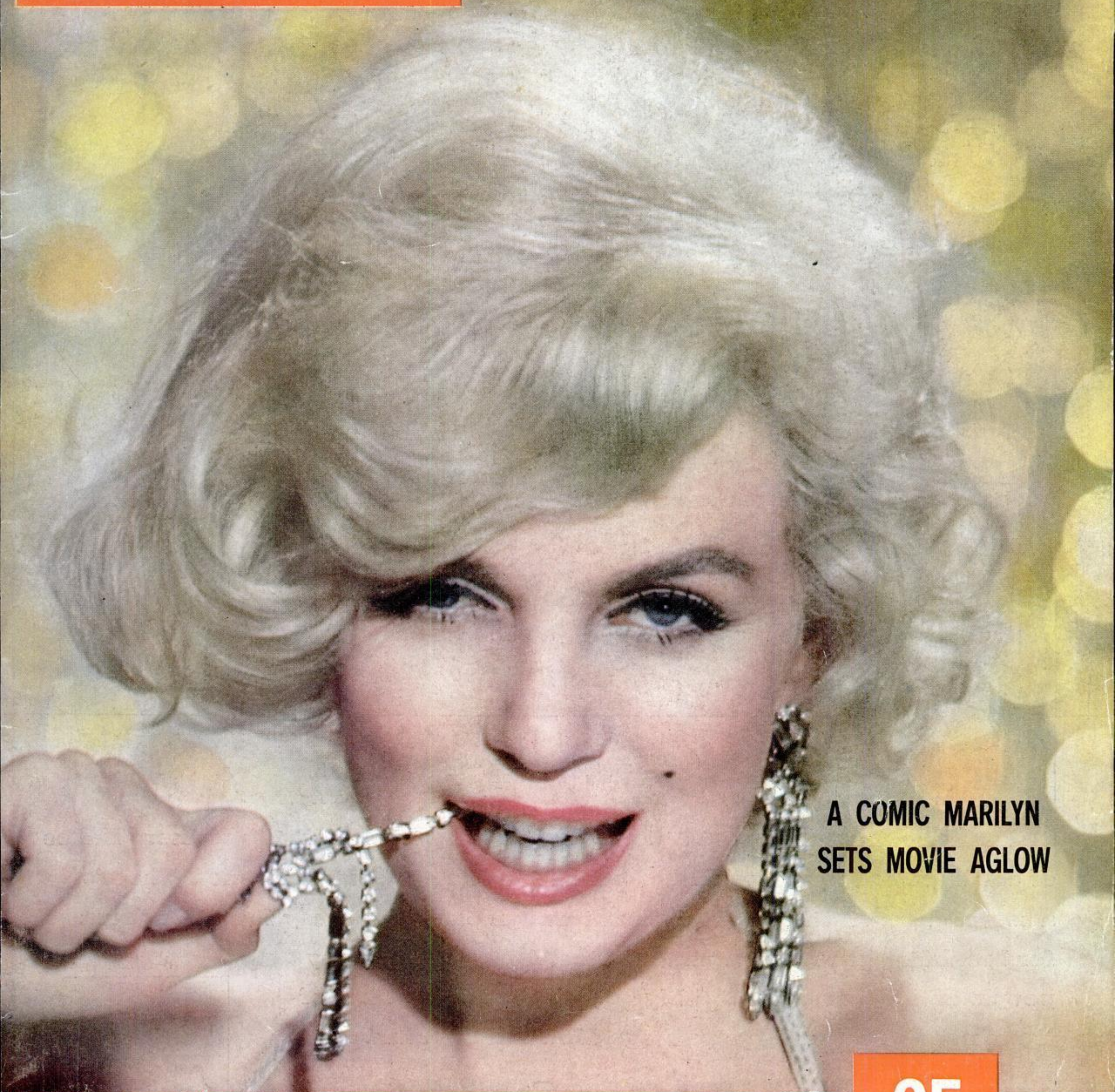


LIFE

MARIA CALLAS WRITES ABOUT 'THE CALLAS SCANDALS'

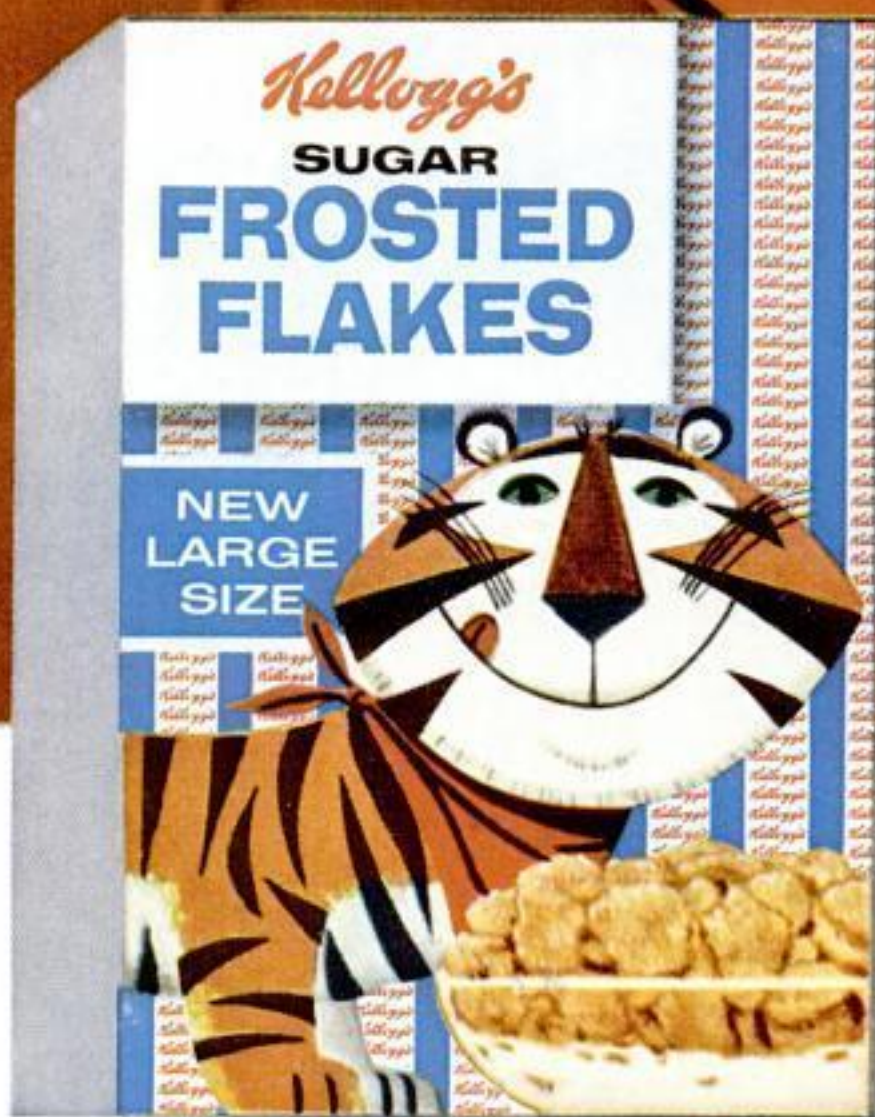
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APRIL 20, 1959

25 CENTS



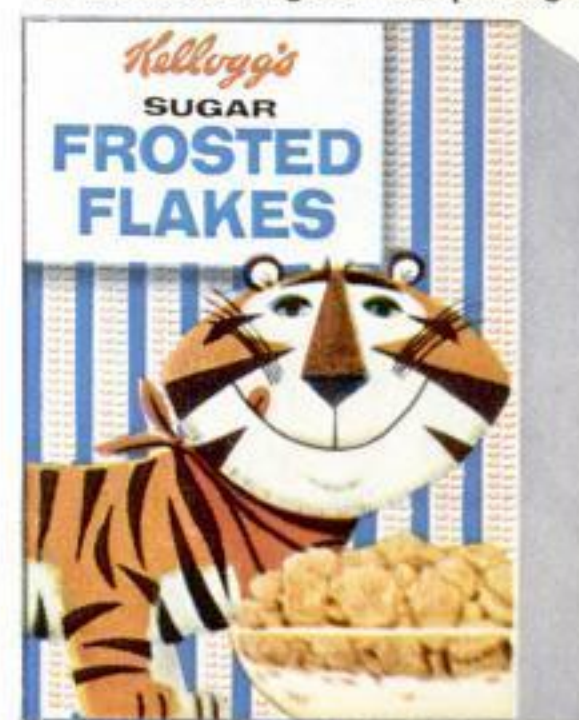
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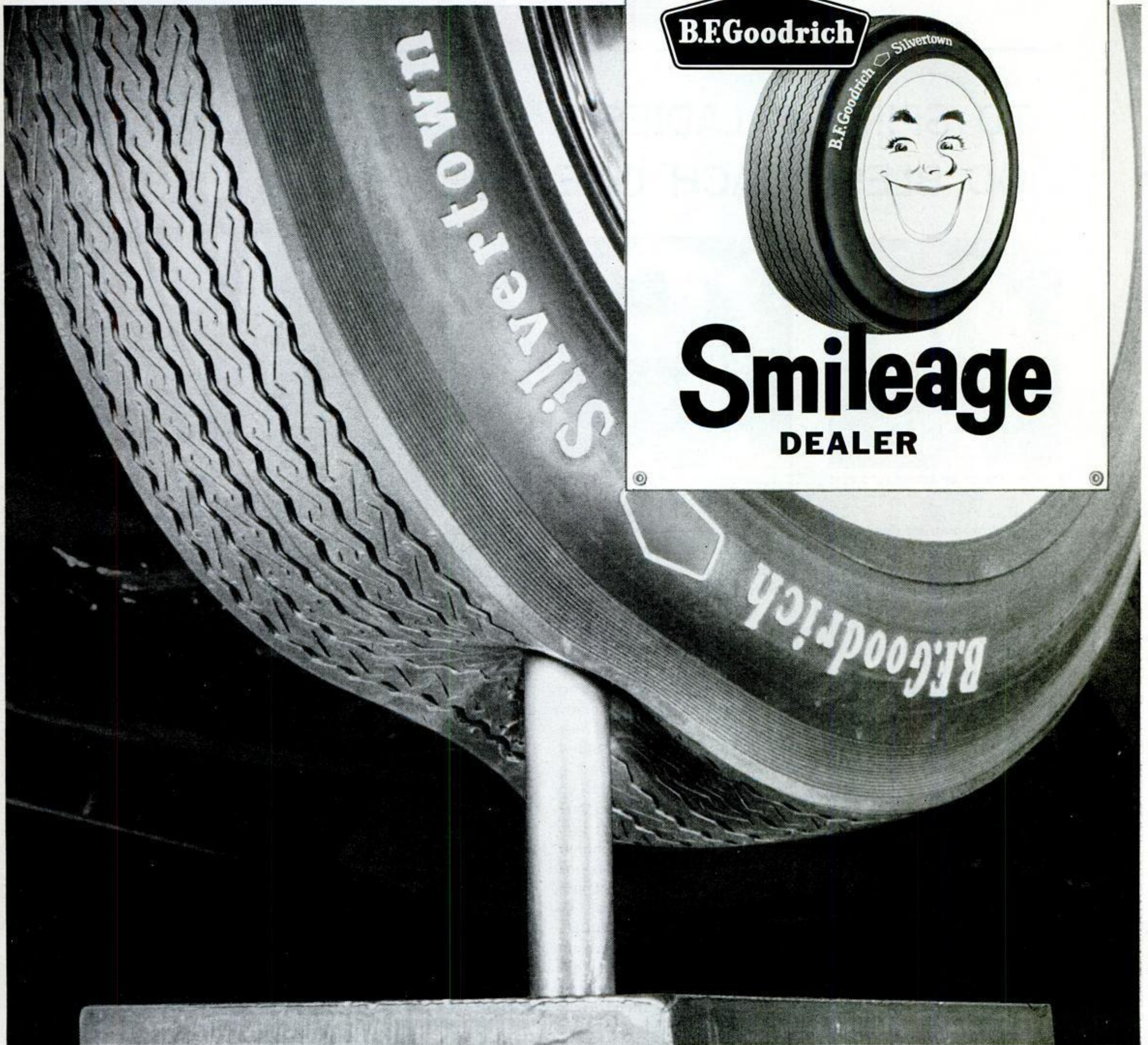
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TO SPIRITED LADIES: GOD BLESS EACH ONE



RENE CARPENTER, AN ASTRONAUT'S WIFE



MICHIKO SHODA, A PIONEER IN ASIA

The girl who married dear old Dad, indeed women in general, have been libeled as monsters of momism, models of domestic submissiveness—the undercover cradle-rocking rulers of the world. In most LIFE issues there's usually something for both sexes, but this particular issue turned out to be a real tribute to the not-so-weaker sex. Women, you will find, are forceful and faithful and pioneering on the frontiers of yesterday, today and tomorrow.

In the last century, as we tell in Part III of our series on the West (pp. 76-94), American women rode beside their husbands on the lurching wagons as they rolled into Texas and Oregon. Today, while they cannot yet accompany their husbands toward the new frontiers in space, they are with them all the way in terms of moral support. None of the wives of the seven astronauts, portrayed in our story on pages 22-29, demurs when her husband accepts an invitation to be rocketed into space. One of them, Mrs. Rene Carpenter, even says "yes" for her husband while he is away at sea.

On another frontier (pp. 30-34), Michiko Shoda, a commoner trained in western ways, marries a prince, breaks a 2,619-year tradition and sets an example for other Japanese women who are just beginning to fight for their freedom against ancient customs.

The Woman Militant has a champion in Prima Donna Maria Callas. She explains that "the Callas scandals"—her rows with rivals and impresarios—have been caused less by temperament than artistic conscience and a desire to explore new operatic frontiers.

Who are women's women and who are men's women? Well, there is no doubt about Marilyn Monroe's appeal for the opposite sex. Filming a new movie called *Some Like It Hot* (cover and pp. 101-104), she admits that she is no intellectual but proves herself more appealin' and amusin' than ever.

To Marilyn, Maria, Michiko, then, and the wives of astronauts, we raise a toast. And to ladies of spirit everywhere: God bless 'em.



MARIA CALLAS, IN HER OWN DEFENSE



MARILYN MONROE, CHOICE OF THE MALE

COVER

Marilyn Monroe, the star of a financial blockbuster, *Some Like It Hot*, comically nibbles on a rhinestone earring (see pp. 101-104)

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12—WILLIAM P. GRAY
14—LOOMIS DEAN
22, 23—RALPH MORSE—NATIONAL AERONAUTICS AND
SPACE ADMINISTRATION
24, 25—LEONARD MCCOMBE (2), STAN WAYMAN, CARL
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Only Dial's got AT-7. Dial, the soap for people who like people.



Aren't you
glad you use
Dial Soap!



(don't you wish everybody did?)

That's him...

You'll find him here whenever he has the time. But, usually he's on the move...

Kids to feed, clothe and educate. House payments. A couple of cars. Vacations. The same list you have.

A few years ago he decided that he had one more serious obligation...

To himself.

That's when we got together and found how much guaranteed income his family would need should he become ill or injured... when he retires... or in the event of his death.

He'll tell you it was the easiest decision he's ever made. He's that kind of guy.

I'm glad I was there to help.



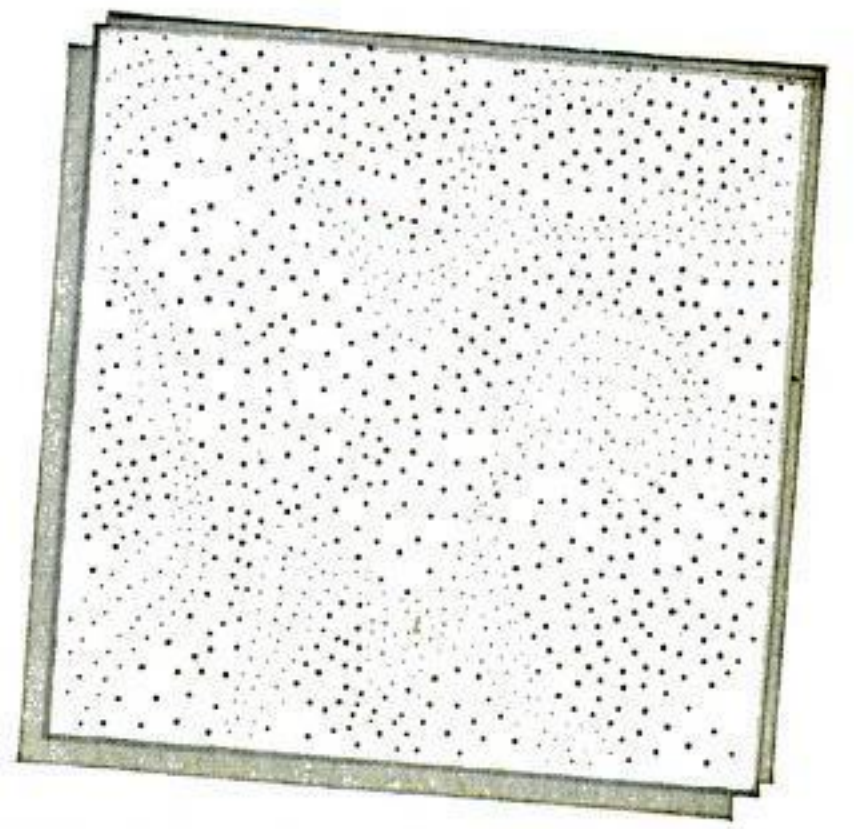
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LEFT: Fissured Hush-Tone; deep-creviced like rare travertine marble. ABOVE: Lyric Hush-Tone; informal design of miniature "sound traps."



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†AMERICAN INSTITUTE OF DECORATORS

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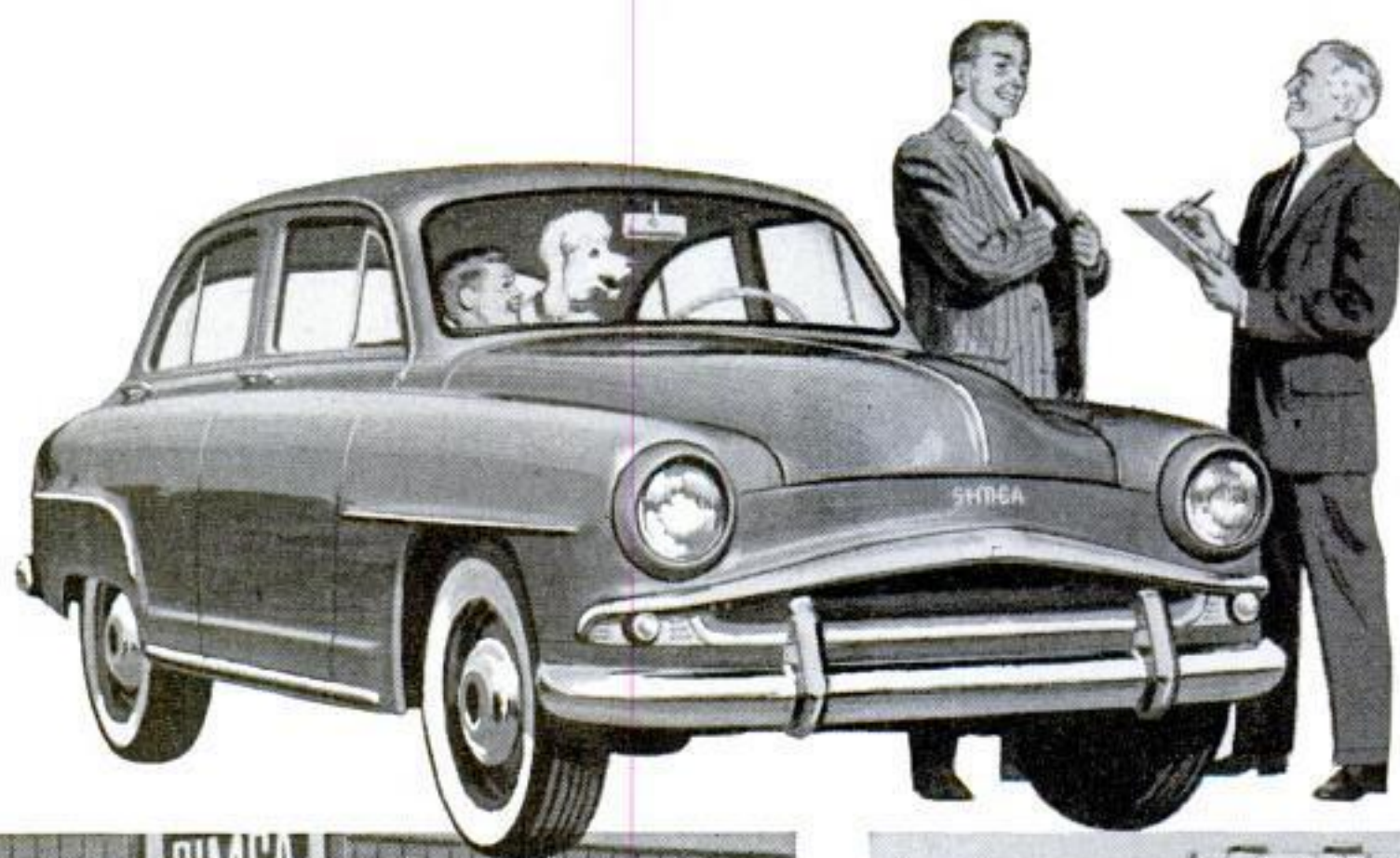
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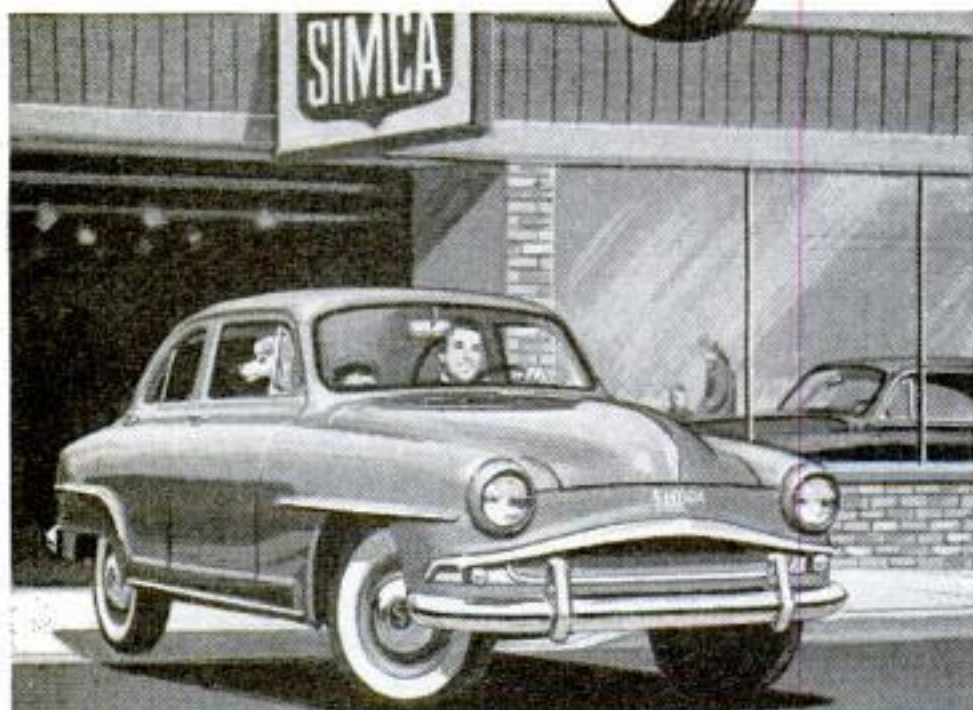
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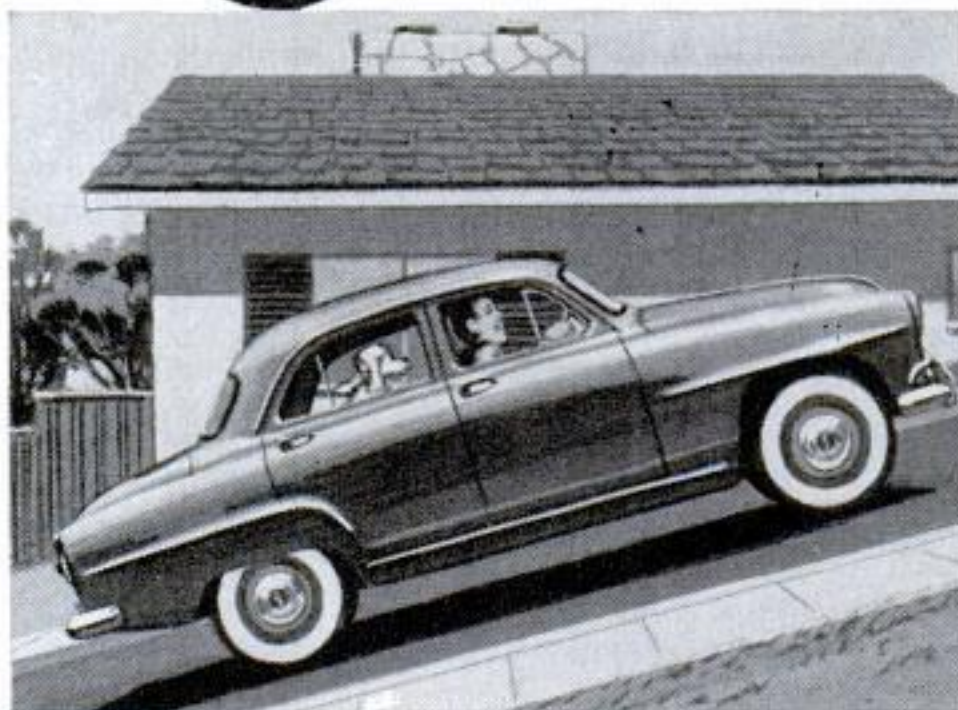


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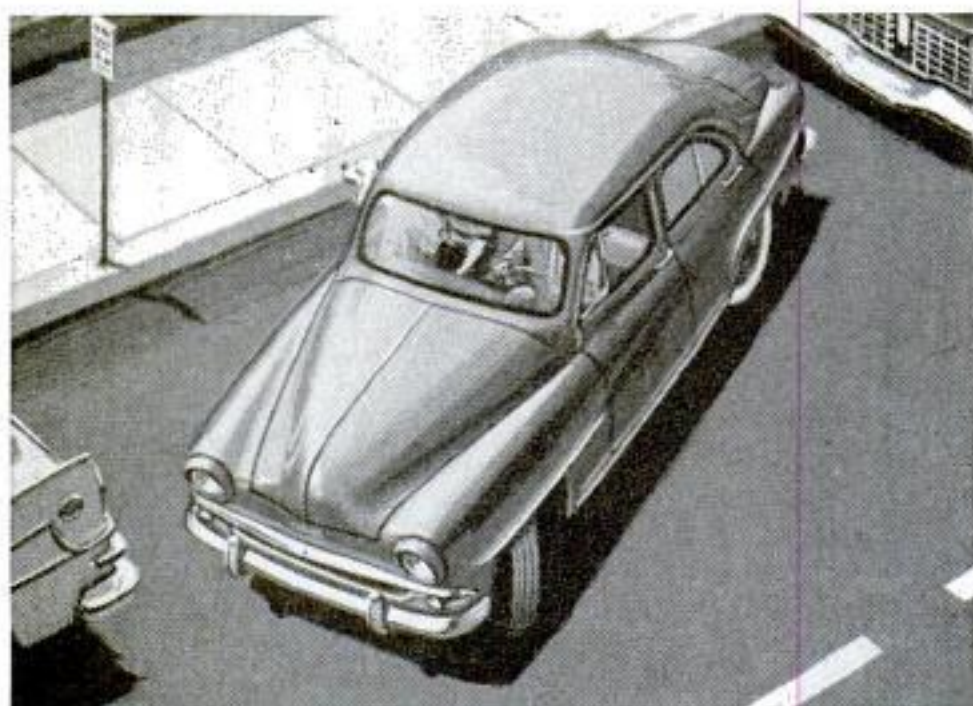
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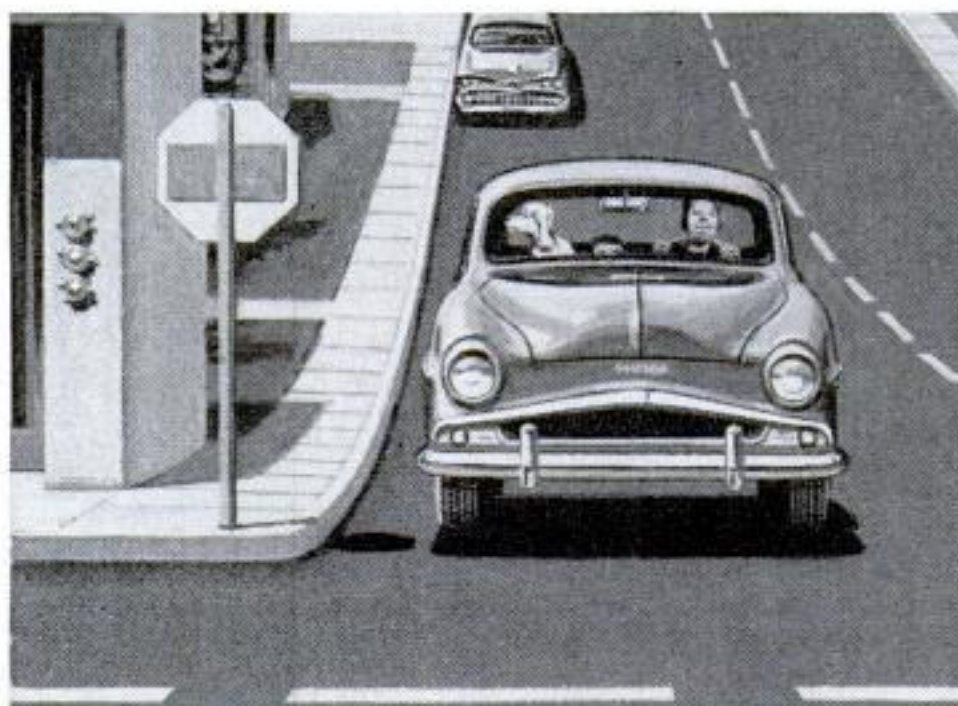
2. UPGRADE Steep hill ahead? No trouble. Climb it with ease—thanks to SIMCA's 4-speed transmission and famous high-torque Whispering Flash engine.



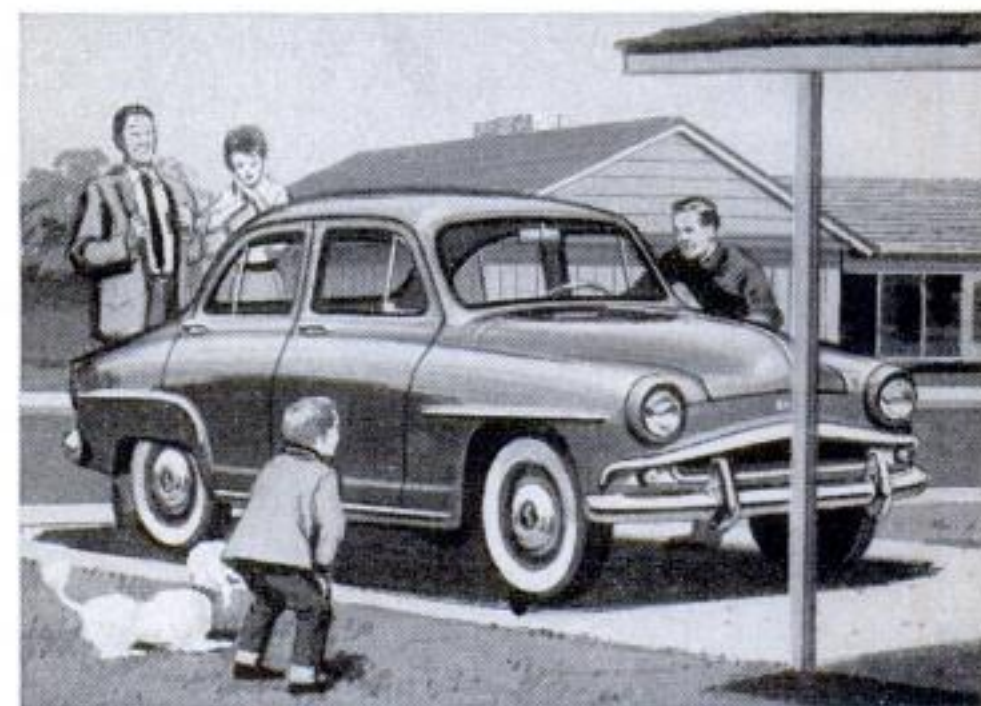
3. SHARP TURN Pick up speed and see what real sports car cornering feels like. Safe, sure, flat, quick. All this and top economy of operation, too!



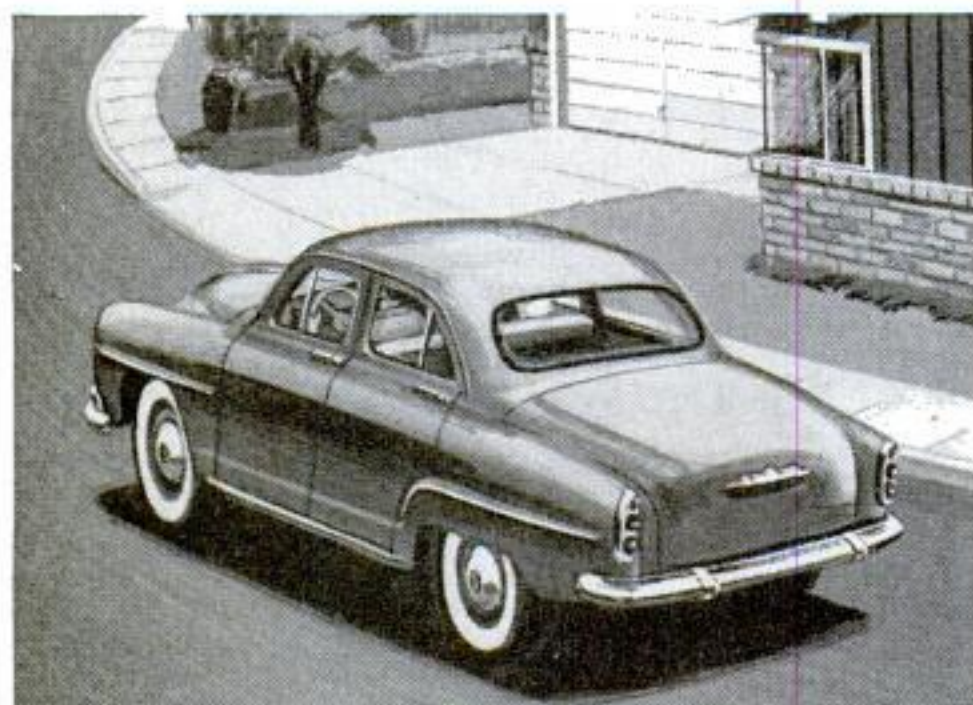
4. PARKING Try one of those spaces you used to pass up. SIMCA will ease you right in. Ladies love the feather-touch steering. Parking is no effort at all.



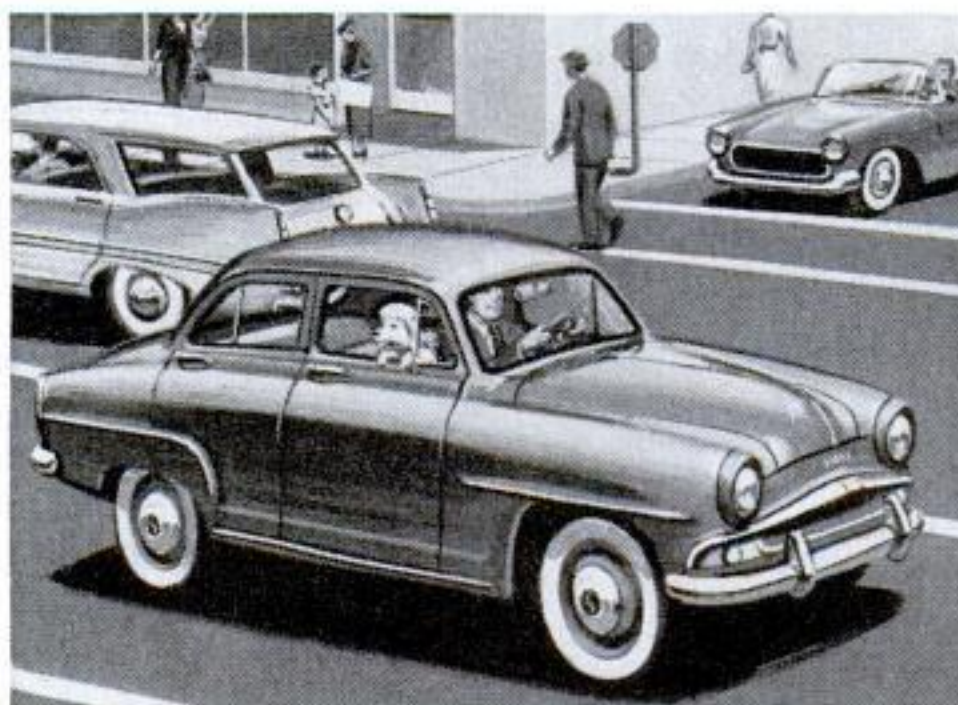
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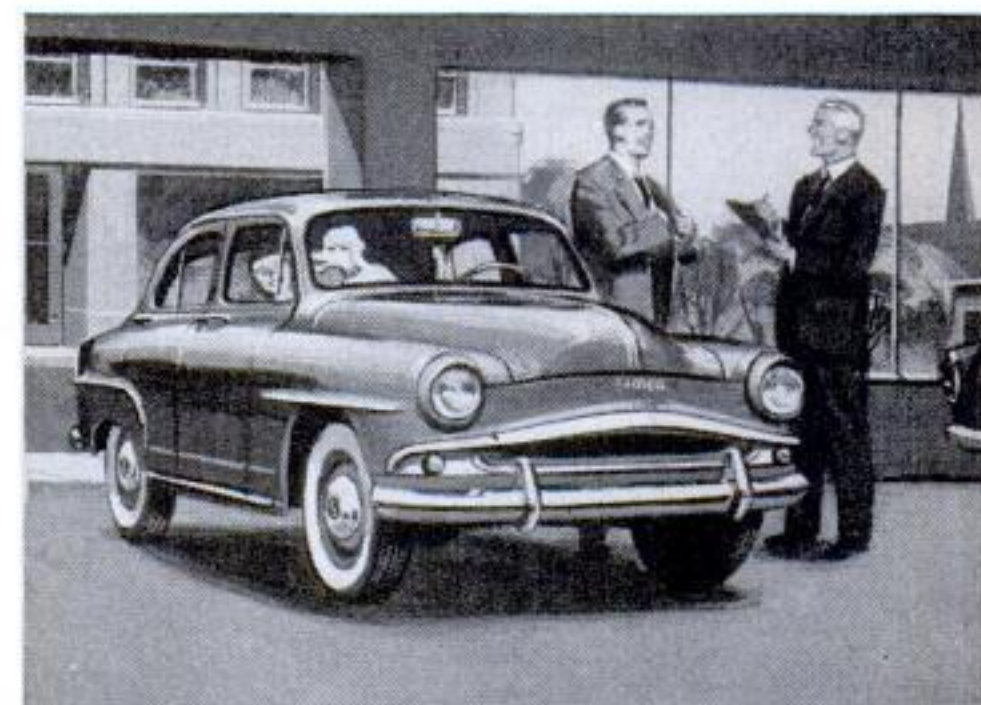
6. STOP BY THE HOUSE Show everyone the car, point out the built-in extras. Heater, defroster, automatic choke, even reclining seats on most models.



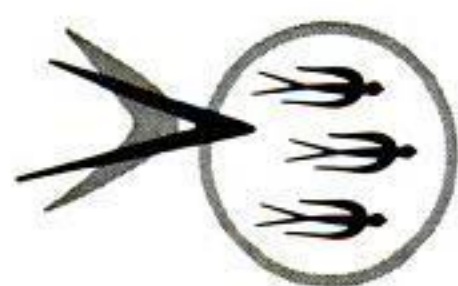
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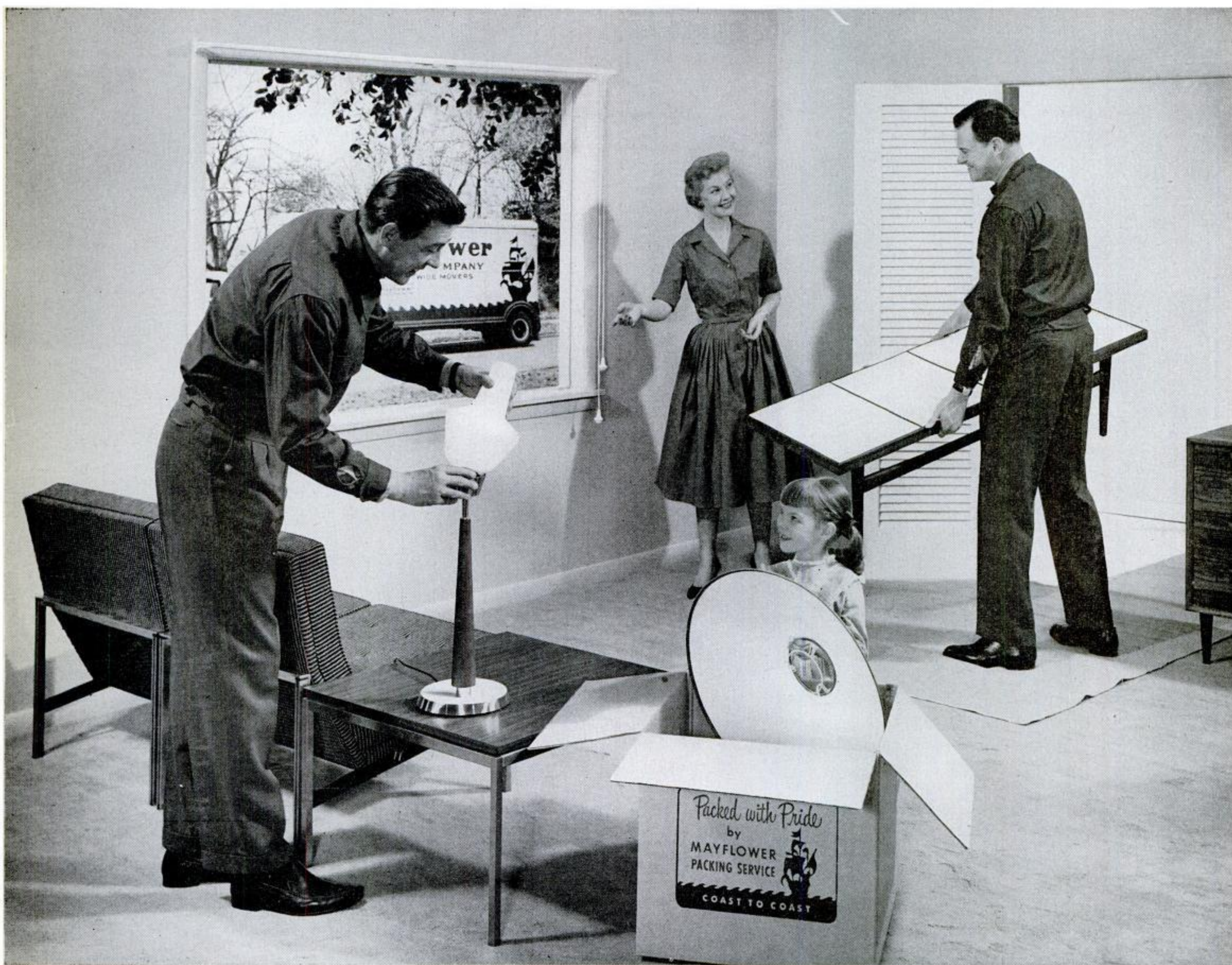


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Only Mayflower men are "accredited"—qualified by special study, training, and tests.



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Safeguards all items, even your most fragile, with special methods and materials.



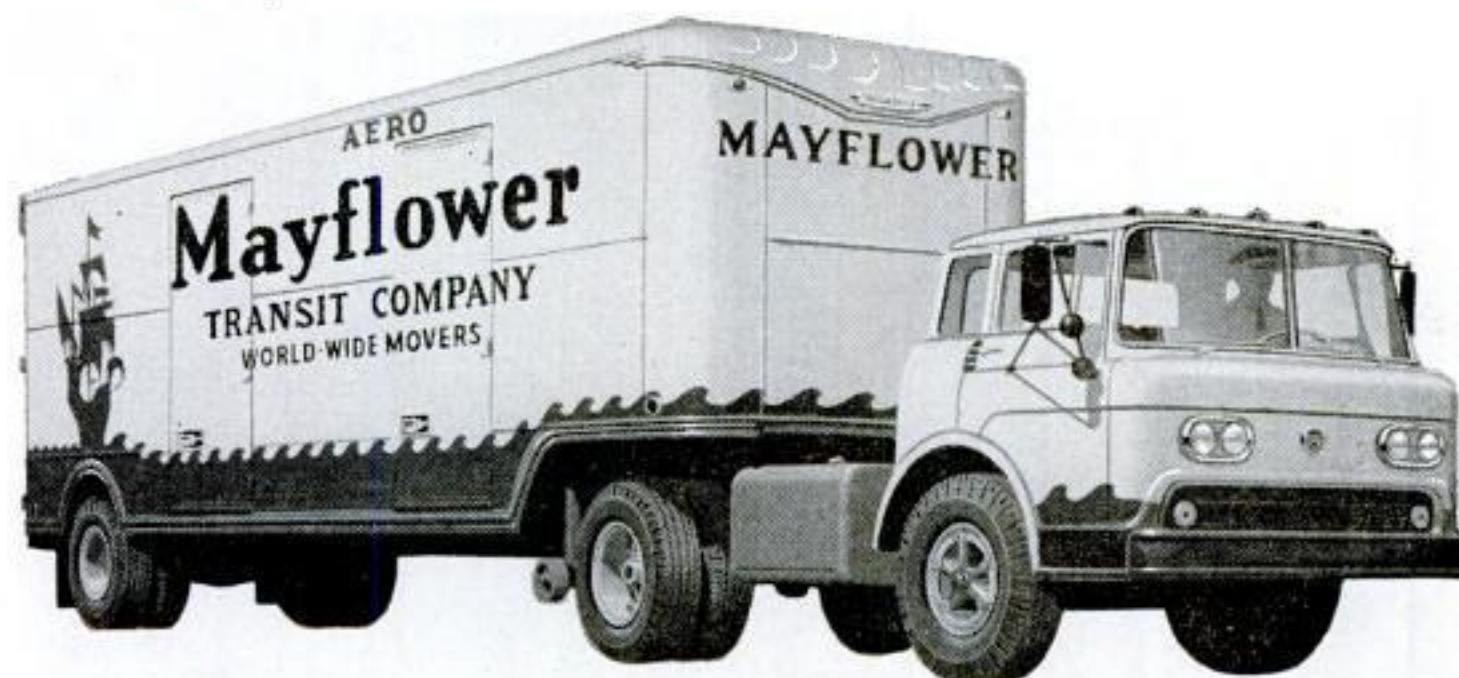
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The nicest cards on the rack have the **N** on the back **NORCROSS**

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Switching from cigarette brand to cigarette brand? Stop! **SWAP**...your empty cigarette pack for a sample pack of Robt. Burns Cigarillos—America's favorite Change-of-Pace smoke. Discover how a Robt. Burns Cigarillo combines the

mildness of a cigarette with the mellowness of a cigar...for a refreshingly different smoke. So, today, send your empty cigarette pack—any brand—with your name and address to: Robt. Burns Cigarillos, P. O. Box 9, New York 46, N. Y.



Robt. Burns Cigarillos...light and mild as a cigarette...mellow and satisfying as a cigar. The best of both rolled into one. Remember, send

your next empty cigarette pack—any brand—to Robt. Burns Cigarillos, P. O. Box 9, New York 46, N. Y. Do it now! *(Offer expires August 30, 1959 at midnight)*

Tender Scene at Bad Creek

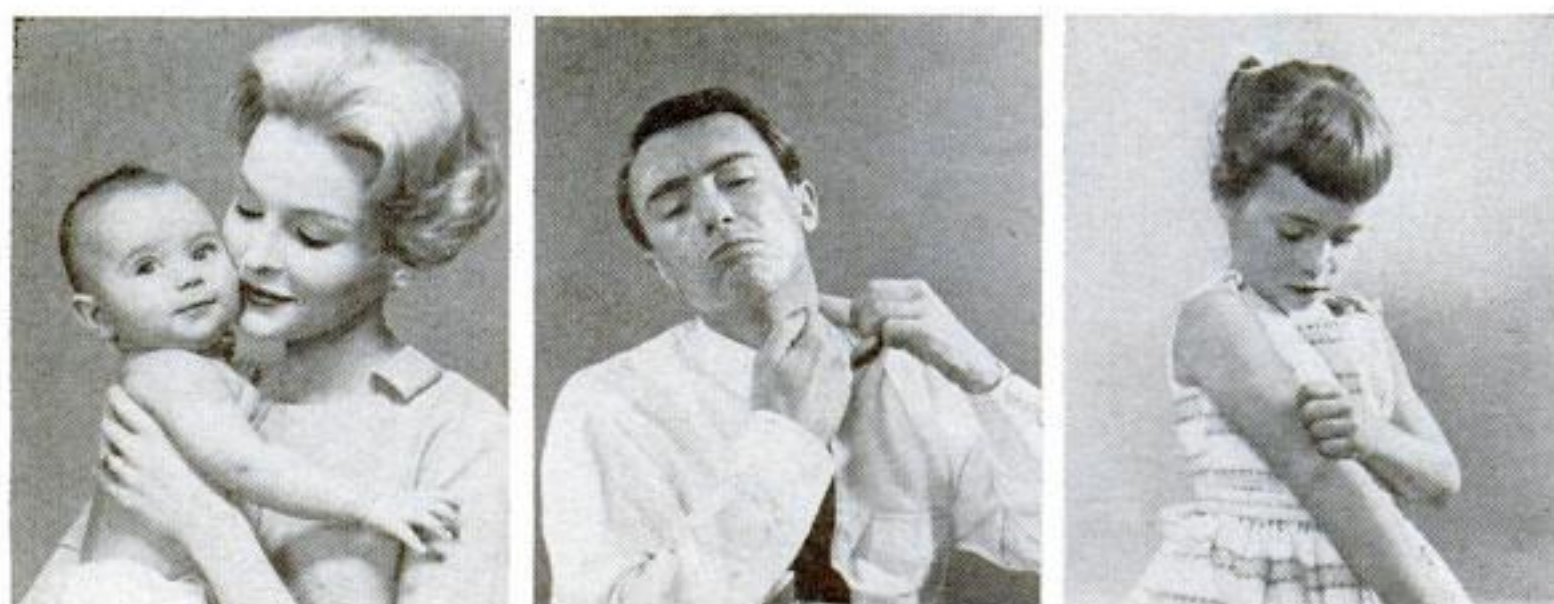
The dim interior of the unpainted cabin on Bad Creek near Greasy Fork was luminous with love. The cause of it all was Patti Jean Collett, whose mother, Caroline, lifted her head for a glowing look. The children at the foot of the bed stared with awe. Making a postnatal check, nurse-midwife Jo Ann Hunt bathed and inspected the three-day-old baby and pronounced her perfect.

Patti Jean Collett was being looked after by the Frontier Nursing Service, founded in 1925 to fight a fearfully high infant mortality rate in Kentucky's remote Cumberland Mountains. To get to the cabin, Photographer Charles Rotkin drove his car off the highway between Harlan and Hyden, Ky. and up a dirt road until he was blocked by a stream. There he joined Nurse Hunt in her Jeep, which forded a creek and pulled up a narrow mountain trail. Then they walked. With this kind of travel, Frontier nurses delivered 11,437 babies in 32 years with only 11 maternal deaths—a feat whose happy consequences the photographer caught in this tender, moving moment.





Which skin problems do you "put up with"?



☐ Ammonia diaper rash ☐ Shaving Chafe ☐ Itches and prickles



☐ Underarm chafing ☐ Friction diaper rash ☐ "Nylon" feet



☐ Burning feet ☐ Girdle chafe ☐ Heat rash

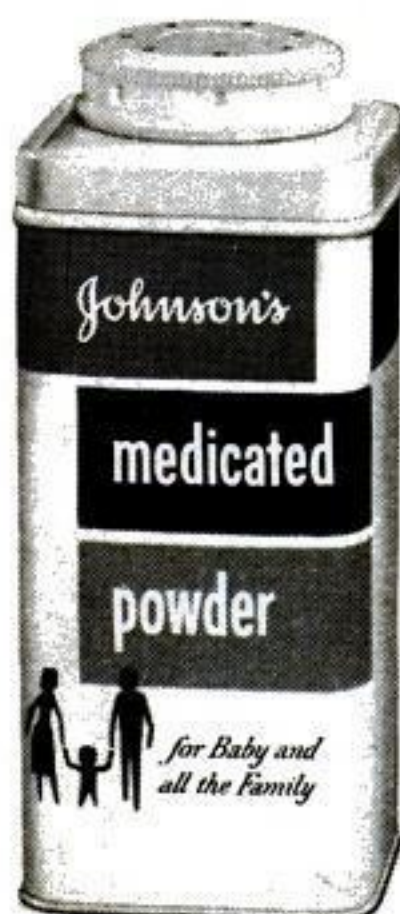
Get sure relief! Get the powder with **dual-antiseptic action!**

Johnson's Medicated Powder—with two antiseptics—offers truly effective relief from *all* these skin irritations.

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Extra-absorbent formula. It quickly dries, soothes and freshens. Silky, pleasant, safe even for sensitive skin.

Be sure to get Johnson's for your family. Tests prove it's the *most effective medicated powder* you can buy.



NEW **Johnson's Medicated Powder**
Johnson & Johnson

LETTERS TO THE EDITORS

EDITORIAL

Sirs:

Your editorial, "Why Are We Here?" (LIFE, March 30), was one of the finest I have ever read. It revealed a breadth of knowledge and a depth of insight rarely found in the secular press.

Here is an odd contrast: while much of the religious press recites the threadbare phrases of a defunct social gospel, a worldly, secular picture magazine directs our starving souls to the living Word!

REV. IRVING E. HOWARD
New York, N.Y.

Sirs:

I sincerely believe that this editorial is a tremendous witness to the meaning of the Christian faith. I only wish that every American could somehow be confronted with the basic meaning of this editorial and then have the nerve to search the Christian faith for an answer.

REV. J. W. L. KELLER
St. John's Lutheran Church
Jamestown, N. Dak.

Sirs:

Your Easter editorial was a great disappointment to me. Those who are Jews, agnostics, atheists, Unitarians, Moslems or Buddhists take exception to such a Christian feeling of superiority.

Those who do not believe in any organized religion are not strangers to compassion, sympathy and understanding. Neither do they feel that they are themselves superior to other men—only more fortunate than some in that they enjoy freedom of thought, unhampered by religion-imposed beliefs and dogma.

JERAL DAUGHERTY
Butte, Mont.

Sirs:

...and a disturbing weekend to you, too, for that penetrating and hopeful editorial.

REV. CHARLES CALLAHAN
United Congregation Church
Mobridge, S. Dak.

Sirs:

I would like to congratulate you for your succinct and lucid presentation of one of the most fundamental aspects of existential philosophy and its relevance to psychology and modern psychiatry.

THOMAS HORA, M.D.
New York, N.Y.

Sirs:

Any real Christian or Jew knows the answer to the question: "Why Are We Here?" We are here because a good God allows us to be, therefore our every free moment should be dedicated to him, since we are here to adore, serve and give glory to him. For that we were born and for that we exist. All else is incidental.

WALTER WEST
Munster, Ind.

DEBUT OF PRIZE ROSES

Sirs:

What a delight it was to see LIFE recognize the incomparable rose ("Debut of Prize Roses," LIFE, March 30) in such resplendent color!

JOHN A. CONDE
Bloomfield Hills, Mich.

Sirs:

Those almost "alive" roses! I felt that I could cut out the red ones and wear them as a corsage on my new Easter suit.

GERALDINE M. CONNER
Brooklyn, N.Y.

SPRING ON CAMPUS

Sirs:

Your article, "Spring's Ode on Campuses" (LIFE, March 30), was mighty interesting, particularly the portion covering varied cramming methods. But in my opinion these fellows could learn a lot from the people who posed for Gustav Vigeland's Monolith (*below*) in Frogner Park in Oslo, Norway.

BILL TREUDT
West Chicago, Ill.



CROWDED MONOLITH

Sirs:

The fad for cramming as many people as possible into unusual small spaces is not new. When a boy, I was one of 25 people crammed into a whale's mouth. At the close of the World's Columbian Exposition in 1893, one of its attractions, an embalmed whale, was put on a barge and exhibited along the Ohio River. The huge open mouth had a wooden floor covered with a carpet. The exhibitor called it his "parlor." We children were placed at the sides where the "ceiling" was not very high, with the adults near the middle. Afterward I walked to the back of the "parlor" with my uncle and looked down the throat of the whale. It would have choked on an orange.

TEMPLE R. HOLLCROFT
Aurora, N.Y.

LIFE 540 N. Michigan Ave., Chicago 11, Ill.

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CONTINUED

that beautiful VISTA shine



The new enamel finish on the hood of this '59 Rambler was cleaned and waxed with Vista in 4 minutes flat. Result: a beautiful, tough coat of real paste wax that will protect for as long as 6 months. Try Vista. In the bright gold can.

It's an easier shine—Vista cleans
and waxes in one quick step
It's a lasting shine—Vista protects
as only paste wax can

ALL CAR FINISHES—new acrylics, melamines, lacquers, and enamels—look better, last longer, shine brighter with Vista care.

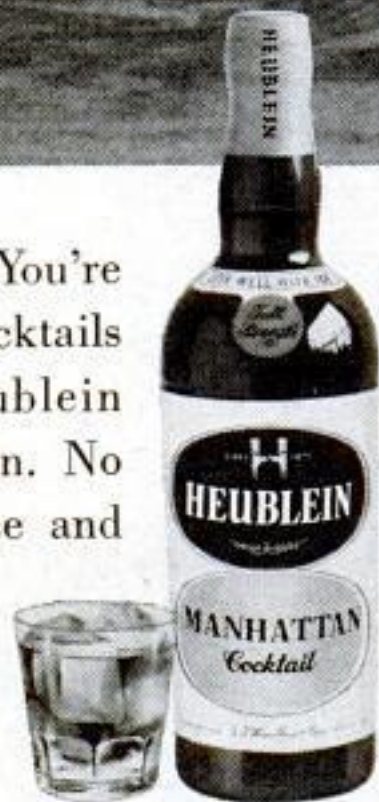


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Happiest
hour
of the
day...

How wise to relax before dinner! You're ready for a cocktail—and your cocktails are ready for you! Delicious Heublein Cocktails, ready-mixed to perfection. No work. No fuss. Simply stir with ice and serve—or pour right on-the-rocks.



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finest vatted vermouth.
EXTRA DRY MARTINIS—
75 proof. And 8 other
popular kinds.
G. F. HEUBLEIN & BRO.,
HARTFORD, CONN.

you've got it made with
HEUBLEIN COCKTAILS
Smart Idea: pour on-the-rocks straight from the bottle.

LETTERS TO THE EDITORS CONTINUED

DEBBIE

Sirs:

Thanks for a wonderful article ("Debbie Comes Up Dancing," LIFE, March 30) on America's most winsome personality, Debbie Reynolds!

NANCY H. DELANO

Oldhams, Va.

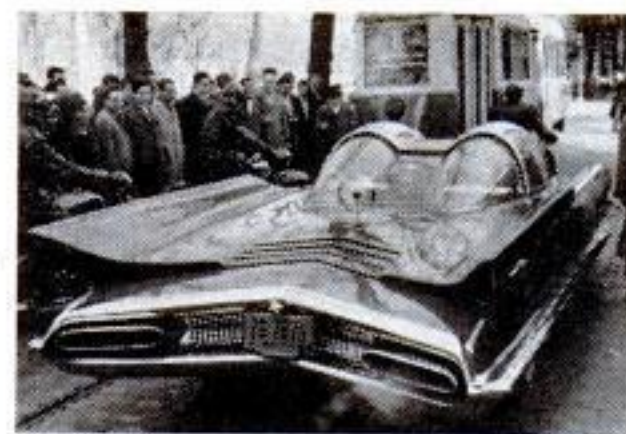
Sirs:

Debbie is quite a dish, but I would have liked to see more of that car she posed in. What kind is it?

CHARLES HUNTER

Miami, Fla.

● The experimental Lincoln Futura (below), borrowed for the film.—ED.



FUTURA IN MADRID

Sirs:

Weeks and weeks we've read of Debbie Troubled by that bad boy, Eddie. Her pleasant form our paper graces In gingham bright and slinky laces. We think we've seen the last of her Then, Oh Lord, she's on LIFE's cover. Glad to know she's making money, That she is pure and sweet as honey, And though she's at success's peak She calls her children thrice a week. But Debbie, give us readers rest And cease to be a public pest.

HART SPRAGER

Beverly Hills, Calif.

SPACE TRIUMPH

Sirs:

Your articles, "Triumph in Space for a 'Crazy Greek'" and "The Perils of Being Too Thrifty" (LIFE, March 30), represent the pioneering spirit of America better than any editorial in recent times. These stories should make every American proud of his heritage.

MRS. EDWIN LARSON

Murray, Ky.

THRIFT'S PERILS

Sirs:

I would rather have the Department of Welfare take a portion of my tax dollar for the continued support of Harry Schweitzer ("The Perils of Being Too Thrifty," LIFE, March 30) than have the Treasury Department and some penal institution benefit from my taxes in order to provide food, clothing, shelter and guards for such a thrifty criminal.

SAM SPIEGEL

Concord, N.H.

Sirs:

Here is a man who justly deserves a ticker-tape parade.

LAWRENCE C. CHAMBERLAIN

Old Greenwich, Conn.

Sirs:

This parsimonious old fraud has been lying for years. This was no little misunderstanding. It was a \$23,000 one.

WILMA BRYANT

San Diego, Calif.

● In New York last week Schweitzer pleaded guilty to petit larceny before a sympathetic judge. He has paid back all the welfare payments he received and has \$4,000 of his \$23,000 left. He is, he says, through with the stock market.—ED.

SPEAKING OF PICTURES

Sirs:

Your advocacy of Jack Zajac's sculptures as being excellent art ("An Eastertide Offering from a Gifted Sculptor," LIFE, March 30) is definitely at variance with the brain's understanding of what art is. How can you call something that is patently grotesque and of shoddy workmanship beautiful and good?

FRED ALL

Stevensville, Mich.

Sirs:

The sculptures of Zajac show a profound and personal encounter with the realities of suffering and death. I don't think their intensity of expression necessarily distinguishes the sculpture from works of "traditional piety." If you limit the traditional to the mediocre and the popular, you are not giving the term its full meaning.

HAROLD TALBOTT

New York, N.Y.

HOODLUMS

Sirs:

In your story on organized crime ("From Shadows, Hoodlums," LIFE, Feb. 23) you falsely identified Lester Kruse as a Chicago mobster (Lester Kruse, alias "Killer Kane") engaged in "steam-cleaning of tap beer coils" and running a "gambling joint." The photograph you used is that of Lester A. Kruse, a real estate agent in Florida who has not been in Chicago for 15 years, never touched a beer coil and never ran a gambling joint. Please set the record straight.

RUSSELL SACKETT

Hollywood, Fla.

● LIFE apologizes for the error which confused Florida real estate agent Lester A. Kruse with the Chicago mobster, Leslie E. Kruse—an error of identification also committed by the Chicago Crime Commission, the Miami Crime Commission and Kefauver Committee witnesses.—ED.

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on
Auto
Insurance?"**

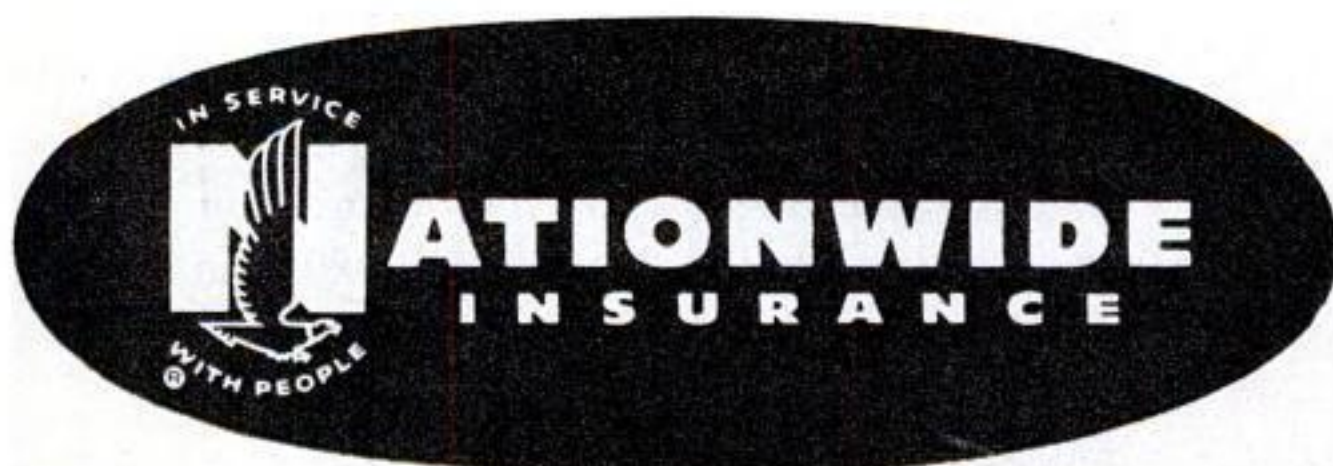


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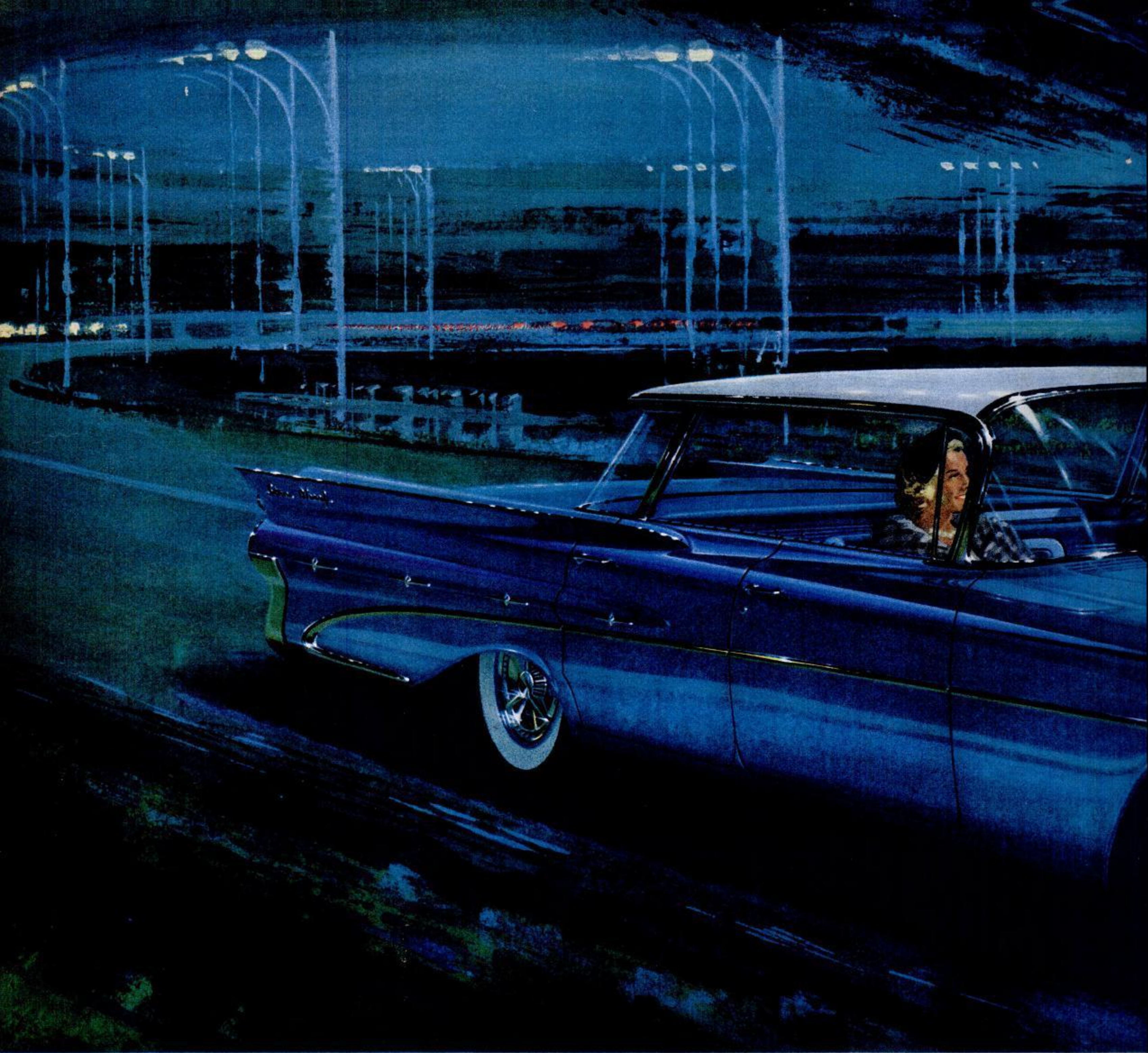
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Pontiac's Wide-Track Wheel design places the wheels five inches farther apart. This widens only the stance, not the body . . . conquering lean, sway and bounce to a degree never before possible. You get a steadier, balanced, road-hugging ride. Here is driving security and comfort "narrow gauge" cars cannot match.

Wide-Track Wheel design was the major factor on which the authoritative Motor Trend Magazine awarded Pontiac its coveted 1959 "Car of the Year" trophy as the "best combination of ride . . . handling . . . performance and styling of any '59 car."

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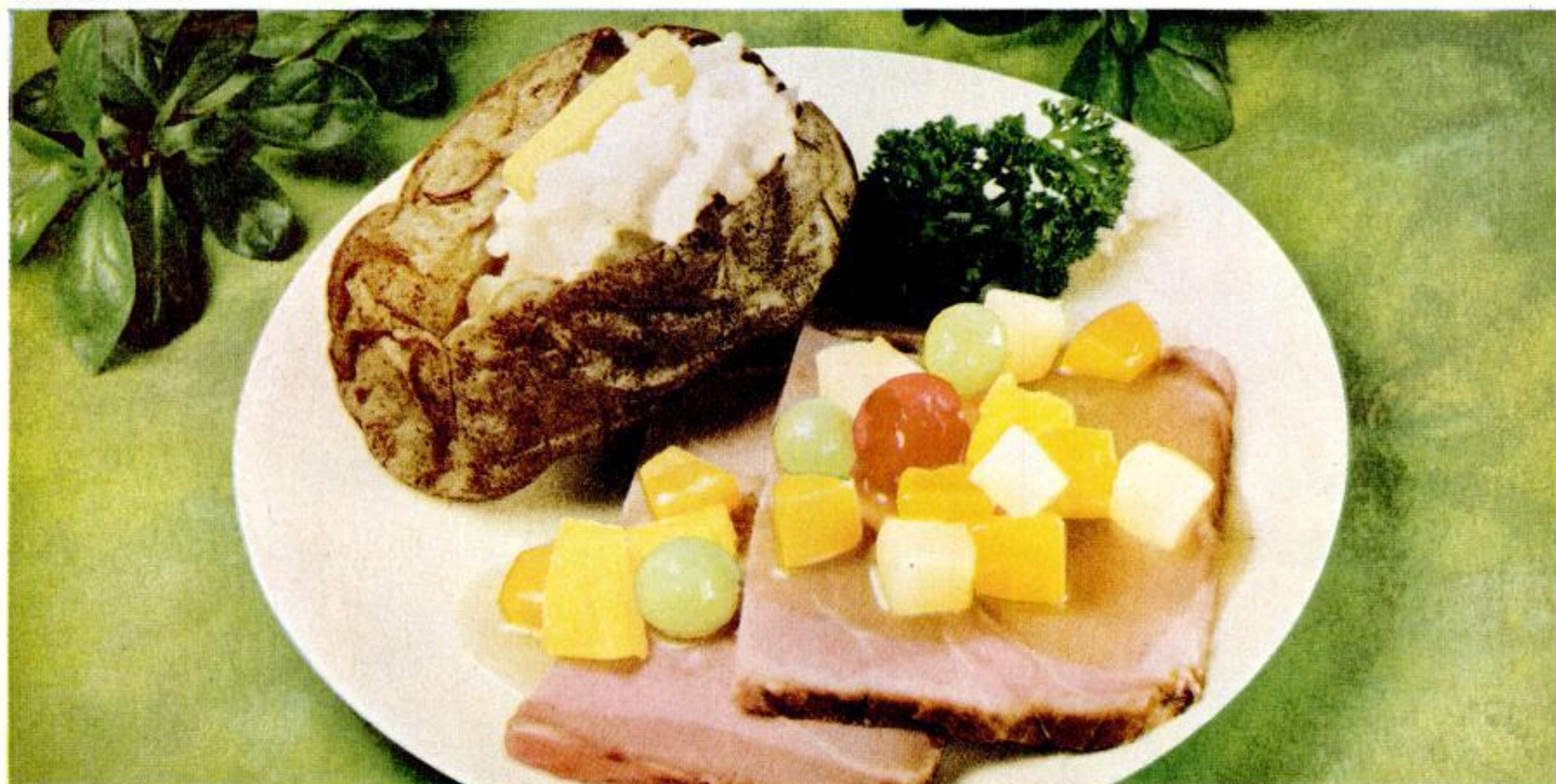
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Look! Main dish headliner! Combine syrup from #2½ can fruit cocktail with ¼ cup brown sugar and 1 Tbsp. corn starch. Cook, stirring until thickened. Add 1½ Tbsps. lemon juice and fruit cocktail. Serve hot with ham.



Look! Dessert-in-a-minute! Fast—and fancy Ambrosia! Drain #2½ can chilled fruit cocktail. Stir in ¼ cup frozen concentrated orange juice, 1 cup coconut.

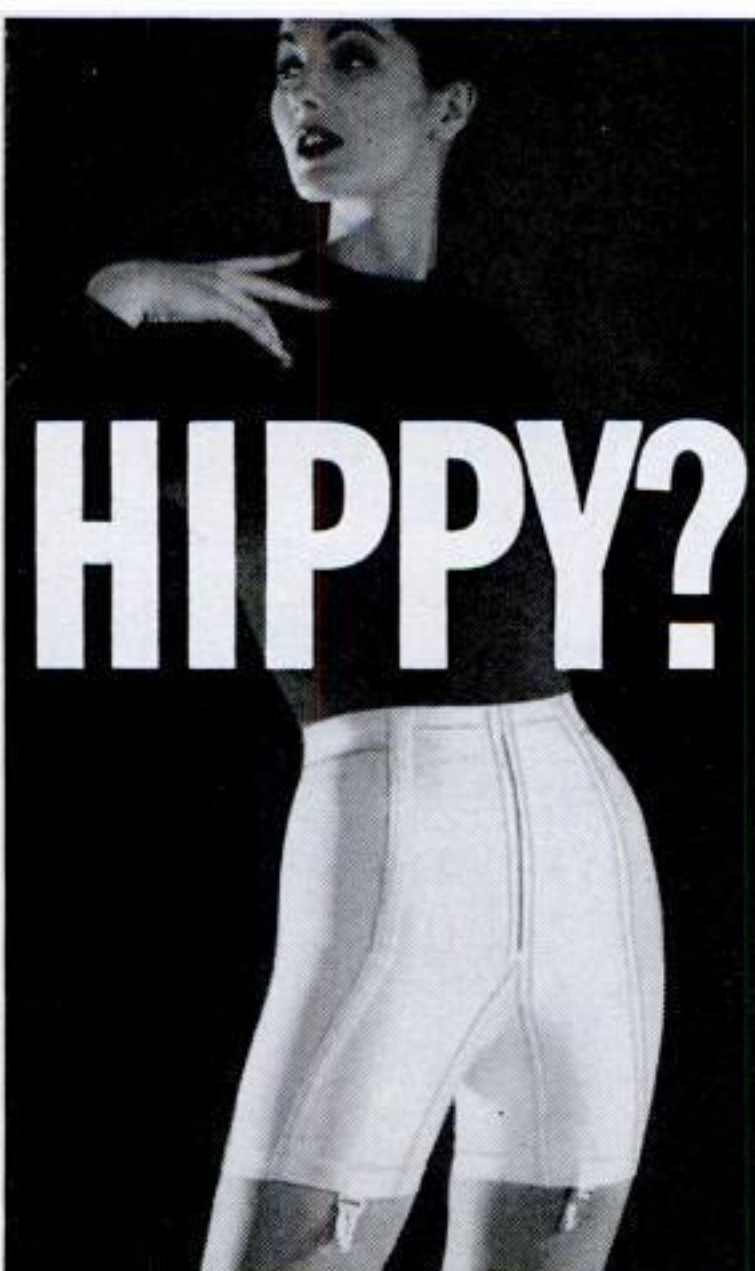
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35"-36"	Hip size 36	45"-46"	Hip size 46
37"-38"	Hip size 38	47"-48"	Hip size 48
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FOR 3RD STRAIGHT YEAR PLYMOUTH V-8 WINS



PLYMOUTH PROVES

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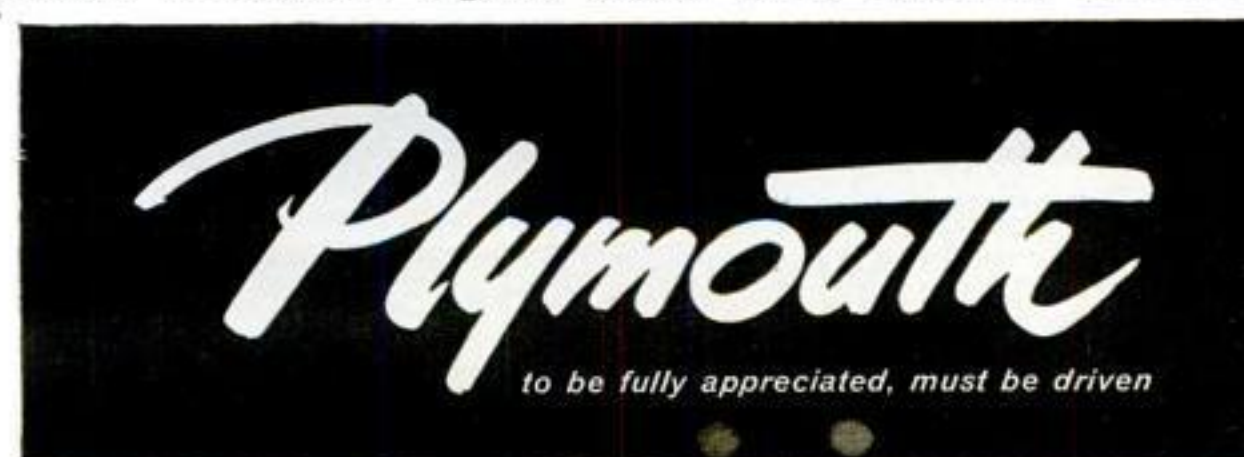
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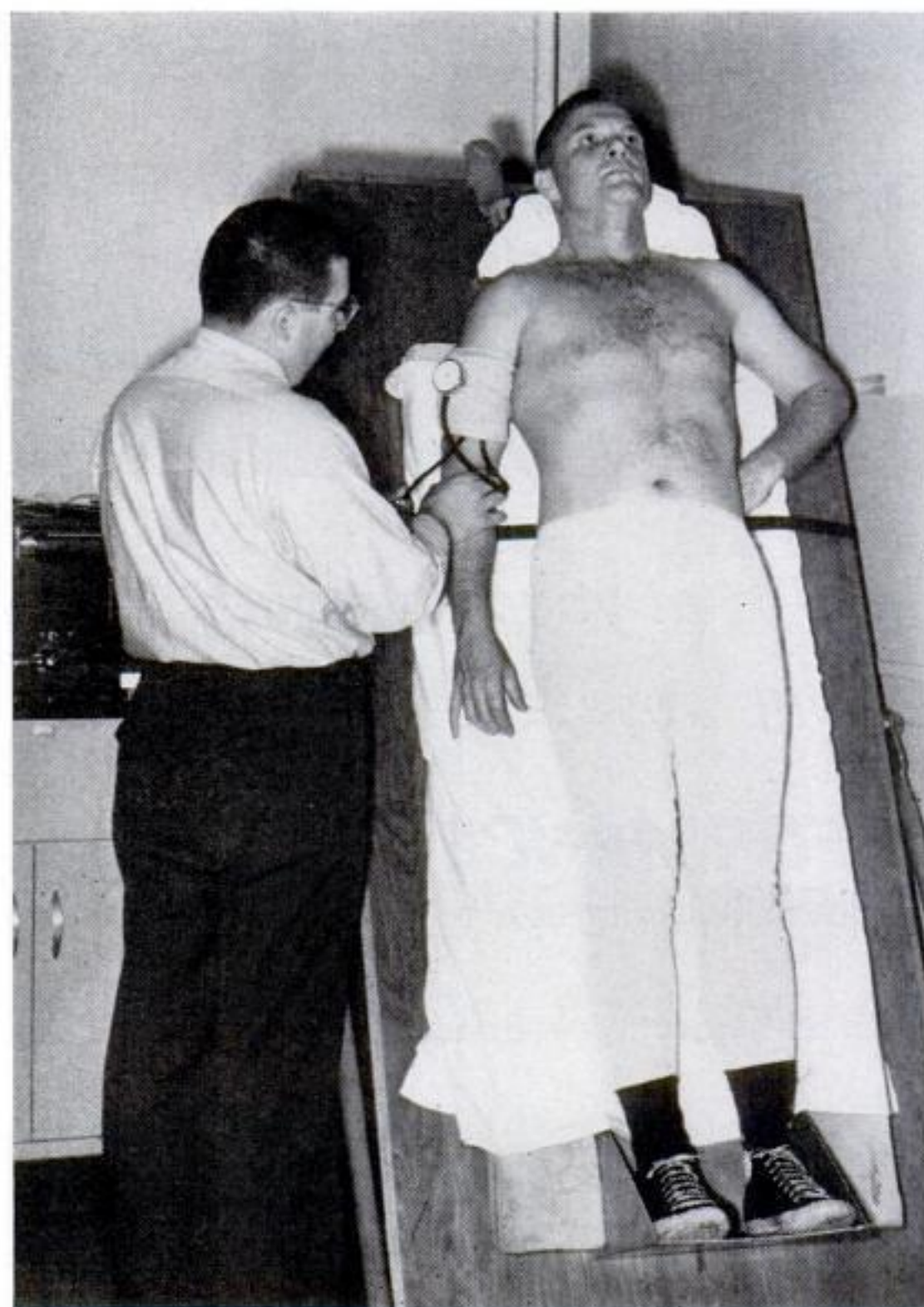
RAISING HANDS, ASTRONAUTS ANSWER QUESTION: "COULD I ASK FOR A SHOW OF HANDS OF HOW MANY ARE CONFIDENT THAT THEY WILL COME BACK FROM

SPACE VOYAGERS RARIN' TO ORBIT

The seven men up on the stage in Washington last week were the cream of the crop and, as they sat there at a press conference, the country was introduced to the first American—perhaps the first human being—who will orbit in space. Which of the smiling, clean-cut men it would be, no one knew. But sometime in the next two years, one of them will be rocketed on a journey that has been eloquently described by a Navy doctor, Captain Norman Barr: "The crushing force [of acceleration]



PASSING RIGOROUS TESTS which were given to all Mercury candidates, five of the seven astronauts chosen are shown during elimination trials. From



left: Navy Lieut. Malcolm Carpenter withstands 130° temperature in heat chamber; Marine Lieut. Colonel John Glenn reclines on a tilt board for blood pressure





OUTER SPACE?" FROM LEFT: DONALD SLAYTON, ALAN SHEPARD, WALTER SCHIRRA, VIRGIL GRISSOM, JOHN GLENN, LEROY COOPER AND MALCOLM CARPENTER

will shove the air out of his lungs. . . . He will wait in heavy silent oppression. Then [in orbit] he will have dropped suddenly, as if over a precipice, into a still and weightless world. . . . Finally the vehicle [will] plunge back . . . and crash into the atmosphere like a stone in water . . ." and come to earth.

The seven knew these hazards. Yet when asked for a show of hands by those who thought they would come back alive, the answer came (*above*) unhesitating, unanimous.

The men had been picked after weeks of strenuous tests (*below*) from a field of 110 candidates. One is a Marine, three are from the Navy and three from the Air Force. They now serve, under the National Aeronautics and Space Administration, in the man-in-space program called Project Mercury. They have a glamorous official name: Mercury Astronauts.

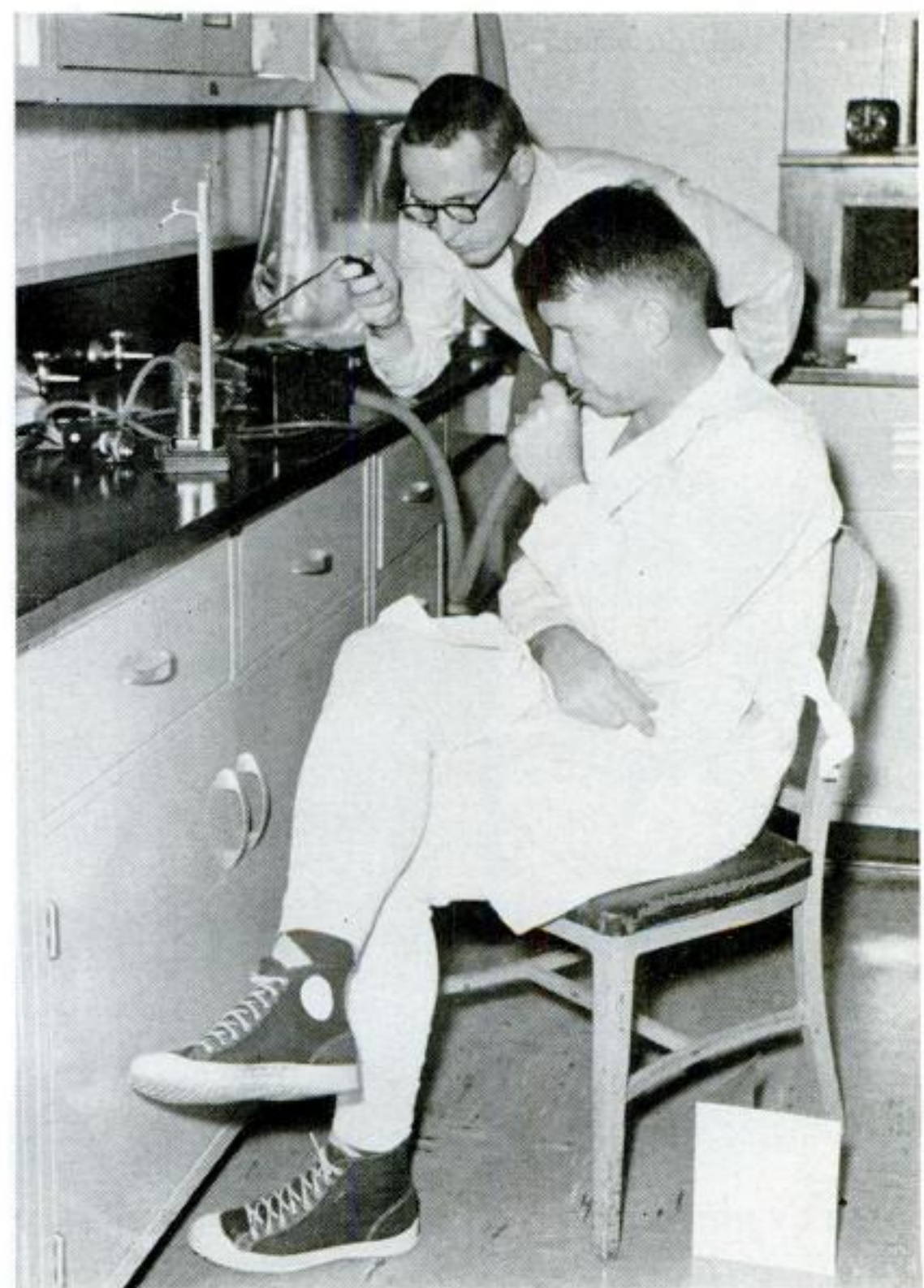
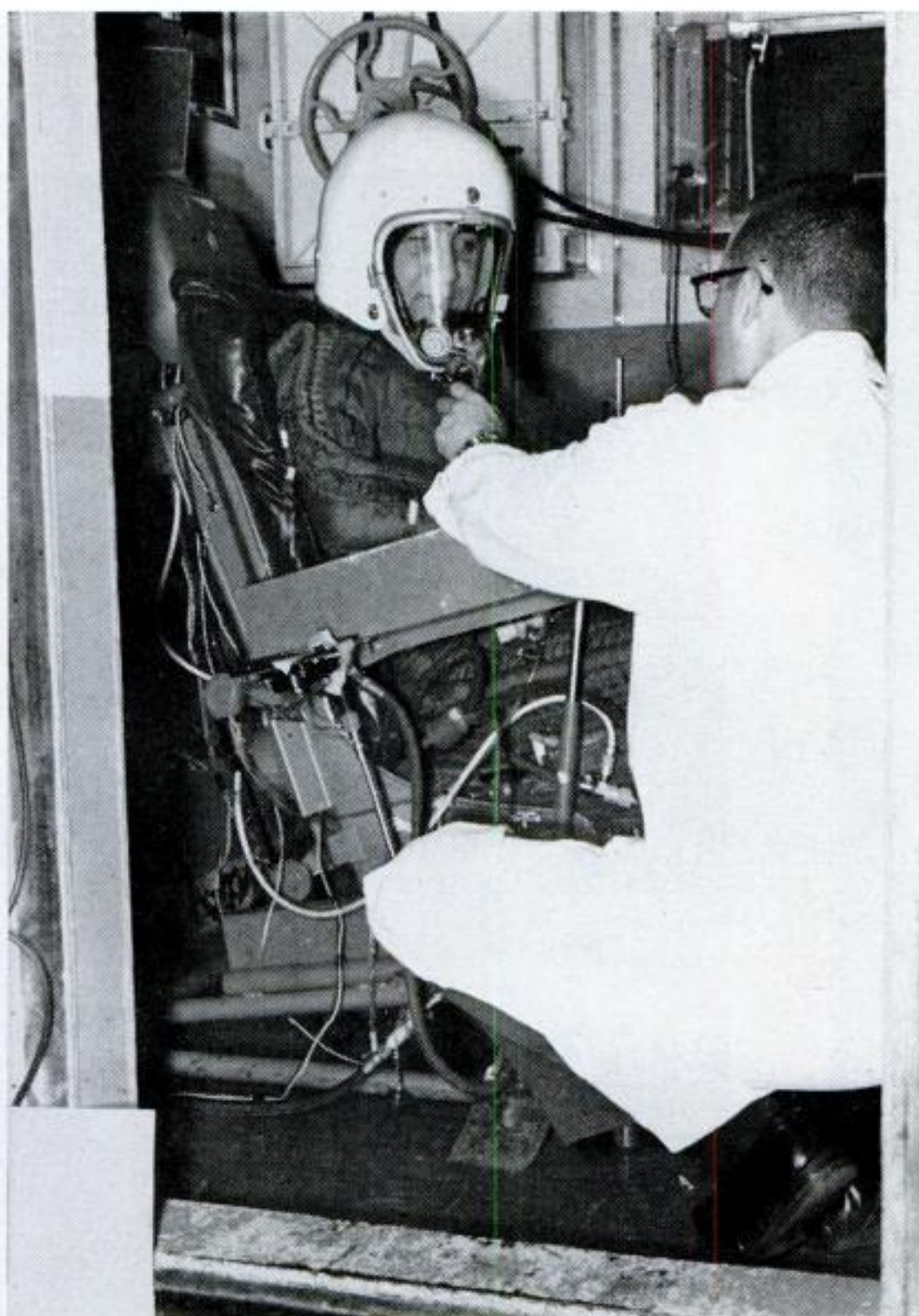
The seven are of uniform size—average height, 5' 10", average weight, 164 pounds—to fit inside the Mercury capsule (*pp.* 28, 29).

All are seasoned test pilots with a knowledge of astronomy and basic science to help them survive. Their ages range from 32 to 37 and they are all married men with families (*pp.* 24, 25). Their I.Q.s run high, from 134 to 147.

And they all share an overpowering eagerness to be first into space—along with a wholesome sense of humor about the job. Colonel John Glenn was asked, why did he volunteer? Being shot into space, he answered, "probably would be the nearest to heaven I will ever get."



test; Air Force Captain Donald Slayton submits to the eerie dark and silence of an isolation chamber; Air Force Captain Virgil Grissom, in an Air Force pressure



chamber, prepares for a simulated ride to an altitude of 65,000 feet and Navy Lieut. Commander Walter Schirra blows into a tube to test his lung capacity.



THE CARPENTERS, the family of Navy Lieut. Malcolm Carpenter, gather in the living room of their Garden Grove, Calif. home after the announcement. Wife Rene talks to Kristen, 3, as Candace, 2, peers over her head. Jay, 7, balances himself on the sofa and oldest son Scott, 9, proudly tries on his father's jet helmet.



THE COOPERS play in the kitchen of their La Mesa, Calif. home with their pet hamster, Trixie. Trudy, the wife of Air Force Captain Leroy Cooper, says that she would go with her husband if she had the chance. Daughters Janita, 9 (left), and Camala, 10, both say that they would rather have a pet horse than a rocket.

BACKING UP THE MEN, BRAVE

If the U.S. was getting a bargain in its calm, brave astronauts—and it was—it could also take pride in the wives they had waiting back home. Most of them had known for several weeks that their husbands were under serious consideration for the job. And they were all for it. Marjorie Slayton remembered her years of worrying over her husband's duties as an Air Force test pilot. "I've had him in orbit for years," she said, "and this isn't anything new." Like the other wives, Louise Shepard was confident that her husband was in good hands. "I'm sure," she said, "that they won't make him go off on something half-baked." And one wife—Rene Carpenter—had been so certain that her husband belonged on Project Mercury in the first place that when he was out at sea on Navy duty she had volunteered him to try for the team.

The wives did have a few worries. But they were mostly connected with the fact that some would now have to pack, pull up the family stakes and move the furniture, the children and the dogs to new quarters nearer Langley Air Force Base in Virginia, where the seven husbands will soon be collected, after a brief vacation, to continue their intense preparations for space flight. A few of the wives were concerned about their children. "All they know," said Rene Carpenter of her two young girls, "is that their daddy's gone. He doesn't even sleep here. But the two boys are ready to go along with him."

The children themselves had a different approach to their fathers'



THE SHEPARDS, family of Navy Lieut. Commander Alan Shepard, relax near their Virginia Beach, Va. home. Wife Louise, here with daughters Juliana, 8 (left), Laura, 11, and a niece, Alice Williams, 7 (right), got over being afraid for her husband when he made his first solo flight in a Navy Corsair in 1946.



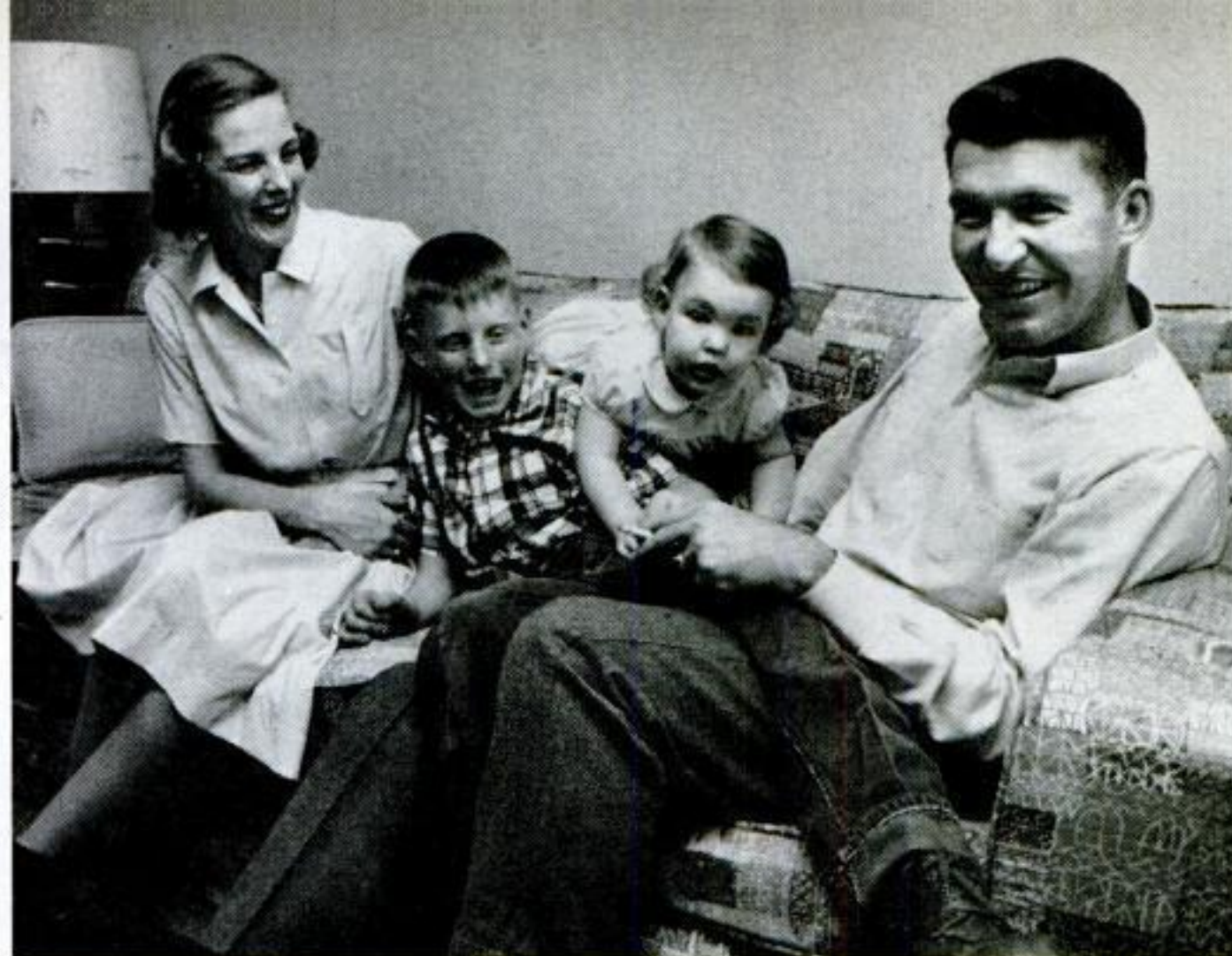
CENTER OF INTEREST at school, Marty Schirra holds an impromptu conference to answer questions about his father's appointment as a Mercury Astronaut. Marty's favorite hobby is the study of fossils, but he also has a collection of model planes and was able to describe the intricacies of space flight in detail.

GOING TO HEAD OF CLASS TO DESCRIBE HIS FATHER'S NEW ASSIGNMENT,





THE GRISSOMS, Betty and sons Scotty, 8 (left), and Mark, 5, wait in their Enon, Ohio home for word from Air Force Captain Virgil Grissom. Mrs. Grissom had sweated out her husband's service in Korea where he had 100 missions and when he brought up the astronaut job she said, "Do you even have to ask me?"



THE SCHIRRAS are reunited after the official announcement at the Patuxent River Naval Air Center near Washington: Navy Lieut. Commander Walter Schirra, wife Josephine, son Marty, 8, and daughter Suzanne, one. Schirra's father was a World War I ace. Young Marty is more interested in mining gold than in flying.

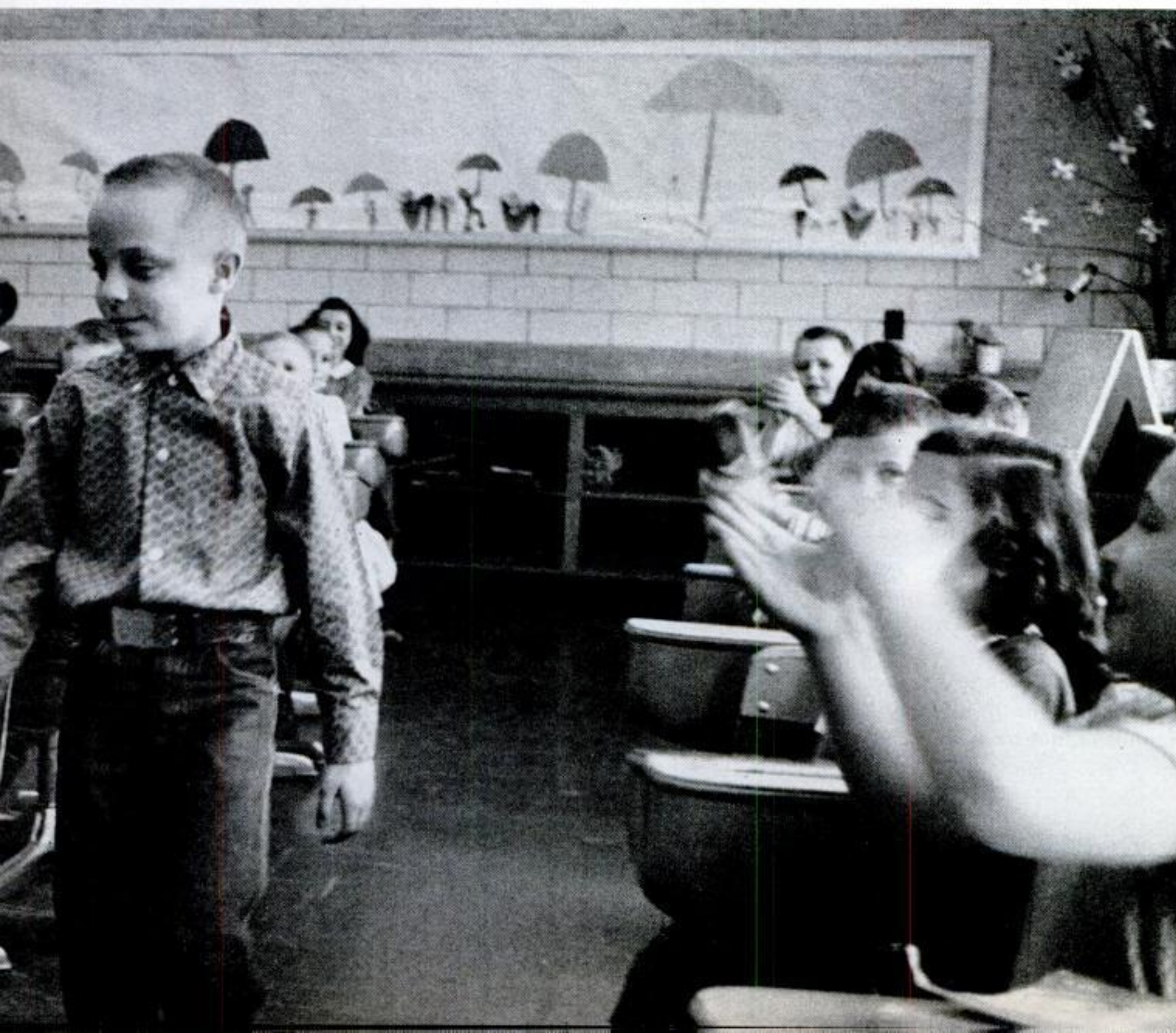
WIVES AND BRIGHT CHILDREN

new roles. Two of the boys had to carry on press conferences of their own at school as soon as the word was out. Young Scotty Grissom, age 8, was asked by his third-grade teacher to tell the class what it was all about. "Well," said Scotty, "yesterday afternoon I was riding home and mother said dad was going into space, maybe. By the end of the day almost all the reporters came to our house. They had big cameras, small cameras and cameras with sound on them. I heard my father talking on television and radio, and that's about it."

"My mother," a little girl said to Scotty, "says that if my father was in this she wouldn't dare let him go even if she had to tie him down with 500 ropes!" "Well," he said, a little worried, "I guess I'm too young to know much about it." "And what if the rocket lands in Russia?" piped up another little girl. "No more father?" "Well," said Scotty, "we hope that doesn't happen."

Young Marty Schirra, age 8, had similar troubles in his third-grade class. "Why are you being photographed?" was the first question from a classmate. "Because my father is going to the moon," answered Marty. "Oh, get him to bring me back a big slice of green cheese," begged one of the girls in the class. Marty thought for a moment and decided that the conference was degenerating rapidly into a childish joke. As the rest of the youngsters shouted and laughed, Marty terminated the session with a joke of his own: "Last one on the moon," he yelled, "is a rotten egg!"

SCOTTY GRISSOM IS WARMLY APPLAUDED BY THE THIRD GRADE IN ENON, OHIO, ELEMENTARY SCHOOL



THE GLENNs, at their home outside Washington, take the wraps off their aluminum boat to prepare it for the summer. Here is Marine Lieut. Colonel John Glenn with his wife Anna, son David, 13, and daughter Carolyn Ann, 12. All the astronauts have until April 27 to rest before they report back to NASA for duty.



THE SLAYTONs include wife Marjorie, who met Air Force Captain Donald Slayton in Germany, and son Kent, 2. At Edwards Air Force Base in California, Marjorie tells friends about new assignment.

DUCKINGS, PROBINGS, CHECKS THAT PROVED FLIERS' FITNESS

by W. R. LOVELACE II

As the chairman of NASA's Life Sciences Committee, Dr. Lovelace is in charge of the medical and biological aspects of the Mercury program. Here he reports on the medical examinations of the Mercury candidates which took place at the institution which he directs in Albuquerque.

ON Saturday afternoon, Feb. 7, six cheerful, trim-looking men in civilian clothes got off a plane in Albuquerque, N. Mex. They were the first of a number of Project Mercury candidates—32 men in all—to undergo one of the toughest medical examinations in history. The examinations took place at the Lovelace Clinic and Foundation, which had been selected in part because its geographical isolation simplified NASA's security problem.

At midnight that first group began abstaining from food, drink and tobacco to prepare for tests the next morning. There was no time to lose, for the 7½ days that followed were crowded with appointments from 7 a.m. to 6 p.m., and on three occasions the tests were to run well into the evening.

This may seem an inordinate amount of time for examining six men in a well-equipped facility, but these were far more than routine examinations. We could not afford to overlook any test that might catch even a minor defect. There might, for example, be tiny congenital openings between the right and left sides of a candidate's heart. Normally a man so afflicted might never show a sign of heart trouble, but under extreme circumstances—like sudden decompression at high altitudes—such a defect could mean death.

We therefore inspected each man with extreme care. We took down an exceptionally complete medical history, not only of the pilot himself but of his entire family. Each man's eye examination involved 17 separate, meticulous procedures, and we made 27 painstaking laboratory tests designed to measure everything from liver function to thyroid efficiency. There were blood counts and sperm counts, barium enemas, electrical stimulations, and tubes to be swallowed for gastric analysis. The examinations required poking, jabbing, probing, measuring in so many ways that Marine

Lieut. Colonel John H. Glenn Jr., one of the seven ultimately chosen for space flight, later remarked, "I didn't know the human body had so many openings to explore."

Our staff got used to the sight of men walking down the corridors carrying a briefcase full of paperwork in one hand and a corked gallon jug containing urine in the other. Each pilot was required to submit a 24-hour urine specimen so his total daily excretion of steroid hormones could be determined. Anyone who forgot about his jug before his 24-hour period was up had to start all over again.

The sight of wild, unkempt hair was not unusual either, especially on mornings reserved for brain-wave measurements. Each man had to wash his hair thoroughly the night before but was not permitted to apply oil or hair lotion, which might interfere with the electroencephalograph readings.

In one test each candidate was totally immersed in a tankful of water while sitting in a chair suspended from the beam of a sensitive scale attached to the ceiling. He was then weighed to measure the body's specific gravity so that the total amount of body fat could be determined. One pilot said the contraption reminded him of the ducking stools used in the old Puritan trial ordeals. But floating in the warm water was not at all unpleasant. It was, on the contrary, a soothing experience—which could not be said for much else that happened at Lovelace.

Each pilot had to go through tests on tilt tables and treadmills and on a bicycle ergometer, which he pedaled against increasing brake loads to measure how efficiently his body uses oxygen. All the candidates made a fast flying trip one afternoon to Los Alamos where, lying prostrate in a cylindrical trough, each was placed in a body-radiation counter to measure his content of radioactive potassium-40. In a soundproofed chamber they underwent a variety of hearing tests and a speech test (see box, below).

One procedure nearly everyone found uncomfortable was the "labyrinthine function measurement." This particular labyrinth consists of the semicircular ear canals, which are



THE AUTHOR, a top World War II flight surgeon, was once a chief of surgery at the Mayo Foundation.

involved in most types of motion sickness and dizziness. An important symptom in dizziness is a phenomenon known as nystagmus, a rapid, involuntary motion of the eyeballs. The measure of a man's nystagmus is one measure of his sense of balance. For the test each pilot's head was positioned so that the lateral canal of his ear was vertical instead of horizontal. Then water at a carefully regulated temperature was permitted to flow at a carefully regulated rate against his eardrum for 30 seconds. This invariably caused nystagmus. Precise measurement of how soon nystagmus began, how violent it was, and how long it lasted gave us an idea about how the pilot might fare while orbiting in a gravity-free state.

Among the more unpopular tests were those given by Dr. Lawrence D. Amick, a specialist in electromyography, the electrical measure-

IN ISOLATION BOOTHS AT HOLLOMAN AIR FORCE

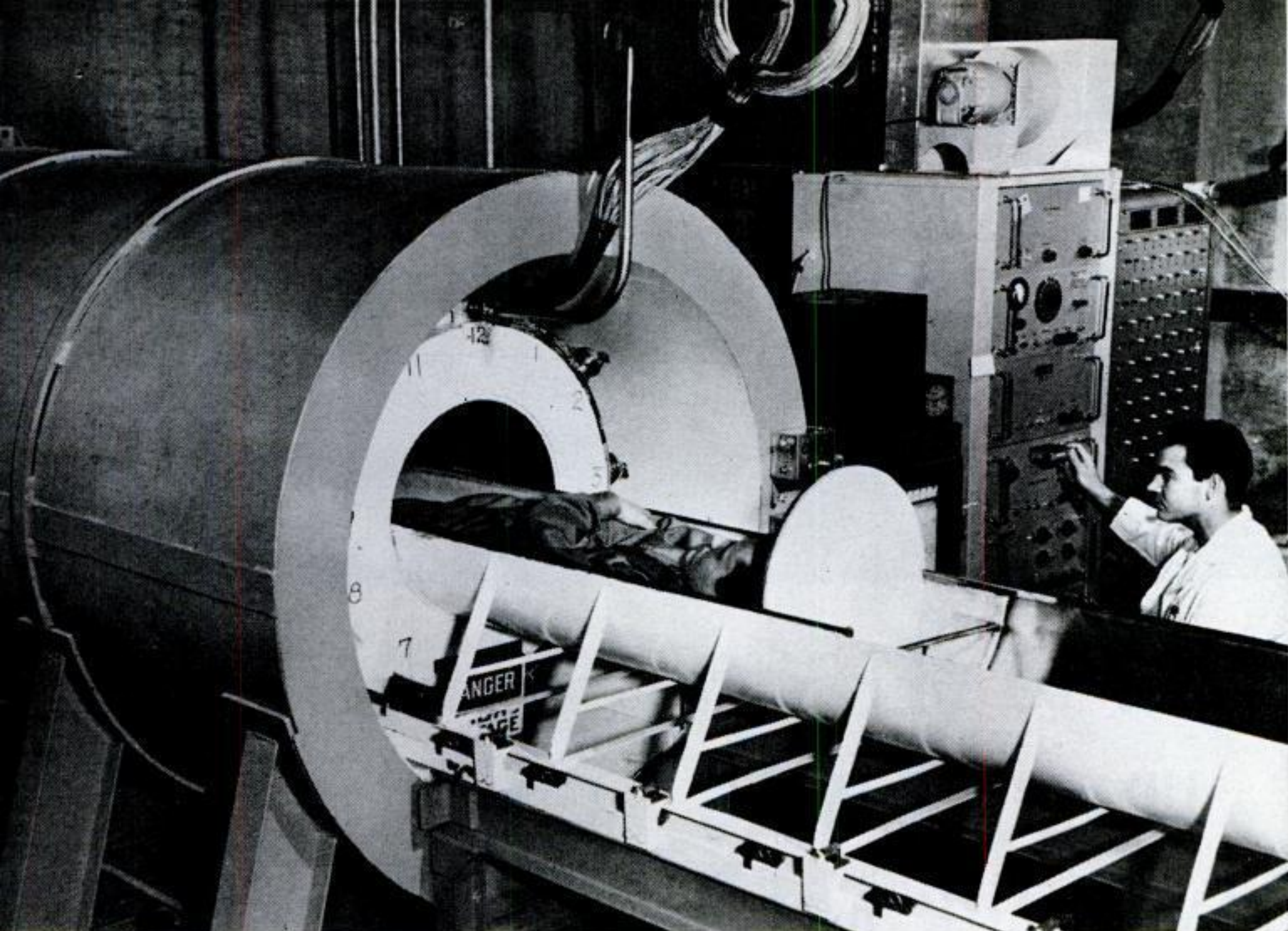


A SPUNKY GRANDDAD TESTS ASTRONAUTS' DICTION

What the rider in the first human space capsule has to say will be as important as anything his electronic gadgets report. To test how clearly his voice would transmit, each Mercury candidate had to read the following passage devised by Dr. Charles Van Riper, of Western Michigan University, which contains all the speech sounds in the English language.

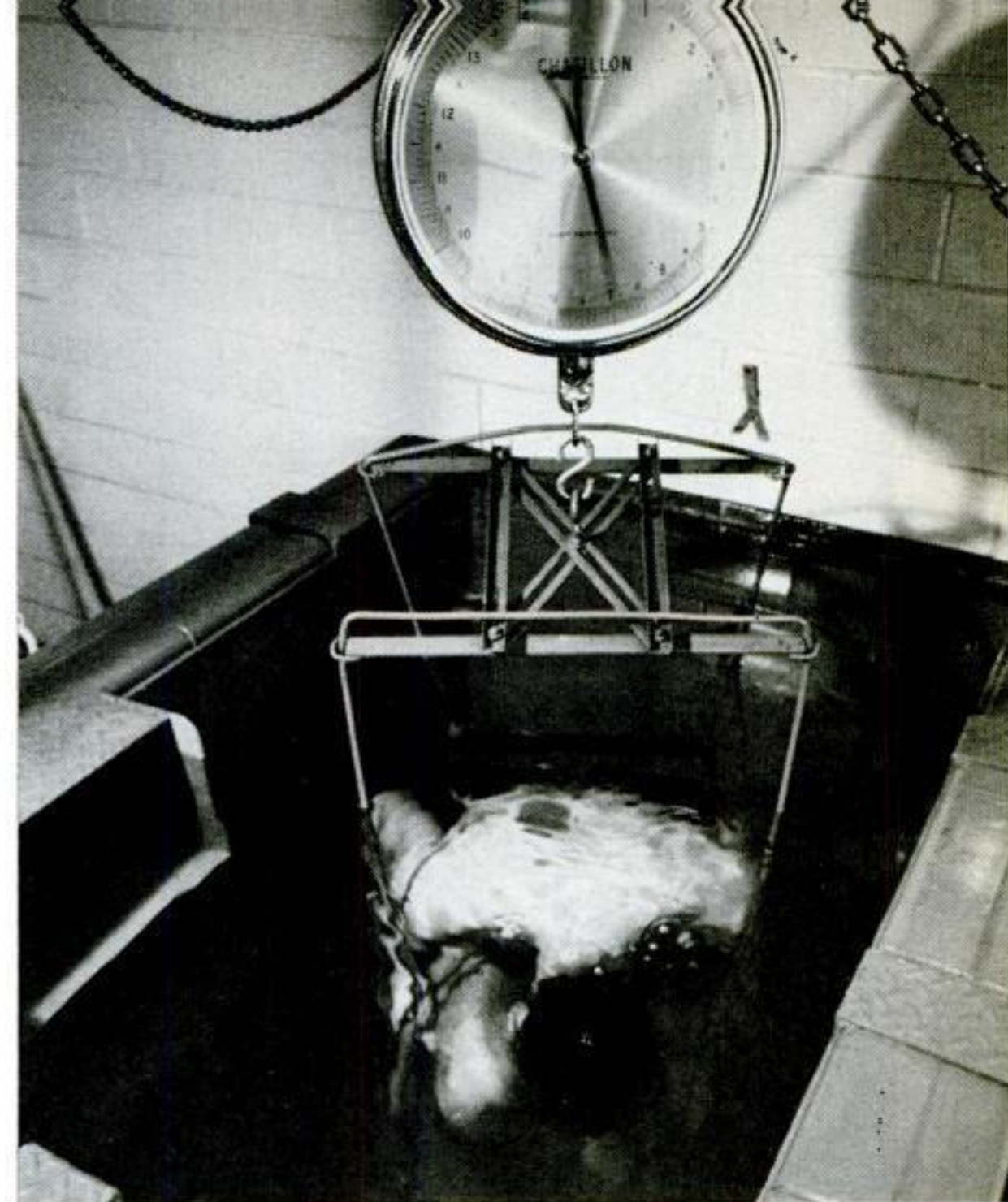
You wished to know all about my grandfather. Well, he is nearly 93 years old; he dresses himself in an ancient black frock coat, usually minus several buttons; yet

he still thinks as swiftly as ever. A long, flowing beard clings to his chin, giving those who observe him a pronounced feeling of the utmost respect. When he speaks, his voice is just a bit cracked and quivers a trifle. Twice each day he plays skillfully and with zest upon our small organ. Except in the winter when the ooze or snow or ice prevents, he slowly takes a short walk in the open air each day. We have often urged him to walk more and smoke less, but he always answers, "Banana Oil!" Grandfather likes to be modern in his language.



BODY RADIATION COUNTER at Los Alamos measures the amount of potassium-40 in the body.

Since most potassium is in muscles, this permits scientists to estimate the ratio of muscle to fat.



UNDERWATER WEIGHING with man seated in a suspended chair measures body's specific gravity.

ment of muscular activity. To test each pilot's neuromuscular system, Dr. Amick stimulated nerves in the arm to see how fast and how well the message was transmitted to the muscles. The doctor then inserted a tiny electrode in a hand muscle and measured the electrical response of the muscles to nerve stimulation. Finally, to test fatigue when the blood supply is inadequate, he cut off circulation in one arm until the pilot felt that it was "falling asleep." Dr. Amick then stimulated the nerves with repeated shocks which made the pilot's fist clench involuntarily in a sustained and rather painful way. Because of this unpleasant test our administrative director, Homer Reid, told Dr. Amick, "If any of these boys offers you a ride in the country—don't go."

Despite their grueling schedule, the Mercury men did have a little free time. A few played

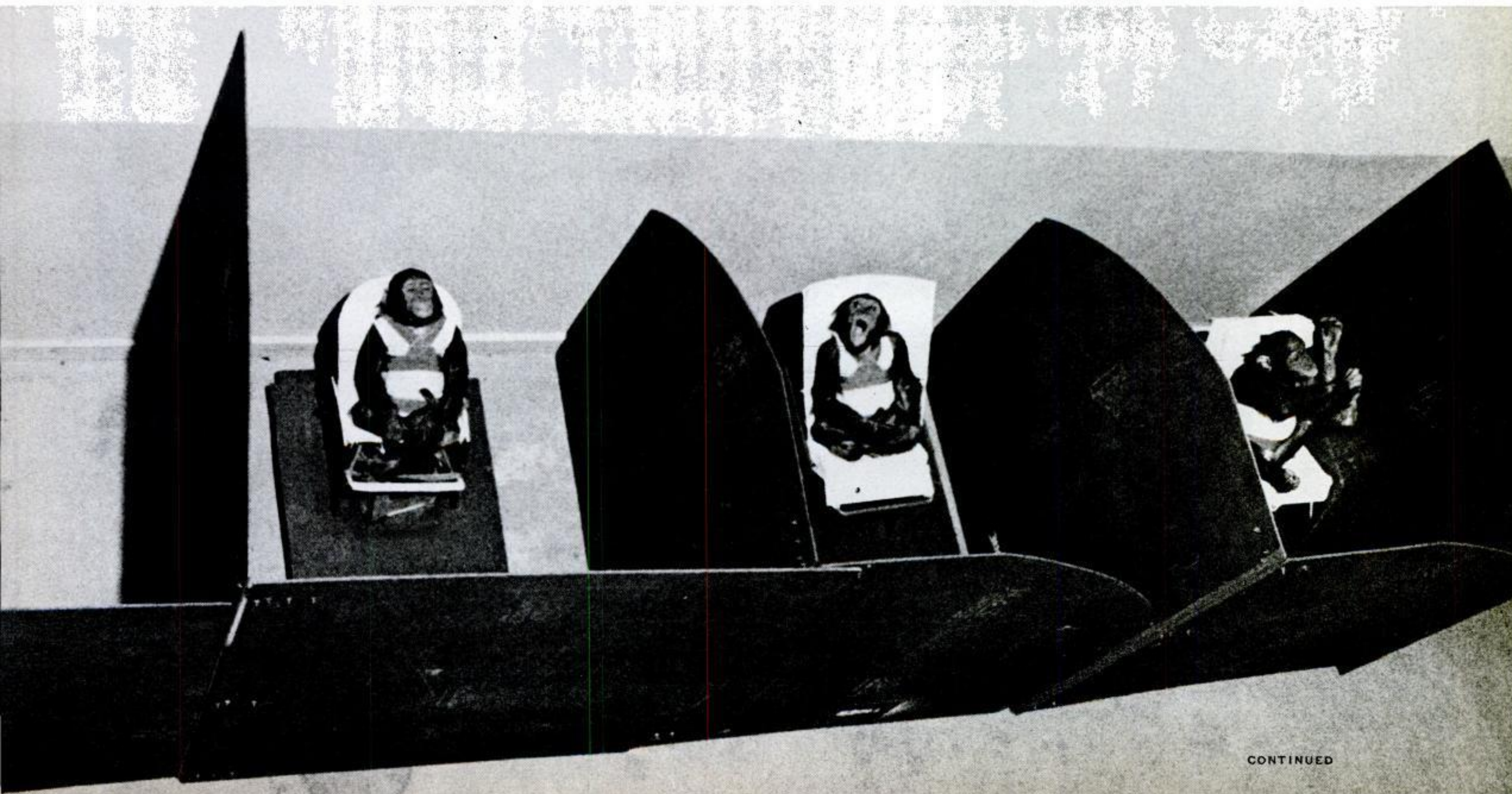
golf and one party went skiing. Others hired sports cars to tour the countryside, and none of the gastrointestinal tests discouraged the candidates from eating enormous quantities of Mexican food in Albuquerque's Old Town. Though they were free to wander at will, not a single pilot missed a single appointment and no one flunked out on a stress test. Only one of the 32 men was disqualified—and then only temporarily for a minor and remediable defect. The remaining 31 went from Albuquerque to the Wright Air Development Center in Dayton, Ohio, where they were put through tests to determine their fitness for space flight (see "What It's Like to Fly into Space," by Warren R. Young, *LIFE*, April 13).

As each group finished the week's examination at Lovelace, it relaxed and had a chance to meet the incoming group. Since test pilots

constitute a small, select fraternity and many of them already knew one another, these meetings included a lot of ribbing. Part of the ritual was an unsolicited, straight-faced indoctrination lecture which the outgoing group gave the newcomers. In this lecture all hypodermic needles became square and blunt, proctoscopes took on the proportions of the Palomar telescope, and all enemas and blood samples were ocean-sized.

Among these volunteers who were eagerly competing for the right to be the first man into space, such dire tales had little effect. In fact, the most successful part of this unofficial briefing was the apocryphal story about one pilot at the Lovelace clinic who habitually woke up in the middle of the night screaming, "I don't want to go!" This never failed to bring whoops of incredulous laughter.

BASE, N. MEX., CHIMPANZEES' BEHAVIOR IS STUDIED TO HELP SCIENTISTS UNDERSTAND THE REACTIONS OF APES WHO WILL PRECEDE MERCURY MEN INTO SPACE



CONTINUED

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SPACE VOYAGERS CONTINUED

MAIN SECTION OF ATLAS
PROPELLED BY SUSTAINER
ENGINE CARRIES CAPSULE TO
100-MILE ALTITUDE

CAPSULE SEPARATES FROM ROCKET
ENTERS ORBIT AT 18,000 MPH

CAPSULE IS TURNED
BY GAS JETS

BOOSTER ENGINES
FALL AWAY
50 MILES UP

EMERGENCY
ROCKETS JETTISONED
ONE MILE UP

EMERGENCY ESCAPE ROCKETS

MAN-CARRYING CAPSULE

MAIN SECTION OF ATLAS

BOOSTER ENGINES

HOW TO GET MAN UP INTO SPACE AND BACK AGAIN

At the start of the Mercury flight—which is shown here in photo-diagram—the astronaut lies in his satellite capsule atop an Atlas rocket on the launching pad (*lower left*). If he detects trouble during the rocket firing, he can escape by igniting a cluster of small emergency rockets. They will push the entire capsule off the Atlas and throw it high enough to be lowered safely by parachute. If the launch is successful, these emergency rockets are jettisoned.

ENTERING ORBIT 150 MILES ABOVE EARTH, PILOT LIES ON FORM-FITTING COUCH IN APPARATUS-PACKED



**CAPSULE COMPLETES HALF TURN
WITH MAN NOW RIDING BACKWARDS**

**AS CAPSULE RE-ENTERS ATMOSPHERE,
REVERSE ROCKETS SLOW IT TO 700 MPH**

After the booster rockets and main Atlas engine have put the capsule into orbit 100 to 150 miles up, the astronaut circles the earth two or three times in about four hours. Early in orbit, he squirts nitrogen through eight jet nozzles to turn his capsule about so that he is riding backwards, the best posture to withstand the shock of slowing down when landing.

Inside the capsule itself (*below*), the astronaut is surrounded by insulation, instruments,

air conditioning systems for his space suit and the cabin, cameras, a 48-hour supply of space food. He can see Earth through a porthole and a periscope, talk with ground crews by radio. At the right time he will fire off reverse rockets to send the capsule, which can float, into the Atlantic east of Florida. A smoke bomb, a sea dye, a flashing light, a radar reflector and radios will signal to waiting ships—if all has gone well—that the spaceman has returned.

SATELLITE, TWO-TON TITANIUM AND STAINLESS STEEL CAPSULE 7 FEET LONG, 6 FEET ACROSS AT WIDEST



**AT 65,000 FT. FIRST PARACHUTE
SLOWS CAPSULE TO 170 MPH**



**AT 10,000 FT. SECOND PARACHUTE
SLOWS CAPSULE TO 20 MPH
FOR LANDING**



WEDDING-BOUND, A SMILING, MINK-CLAD MICHIKO LEAVES HER HOME TO BE DRESSED FOR CEREMONY

THE FAIRY-TALE BRIDE IN A MODERN ROMANCE

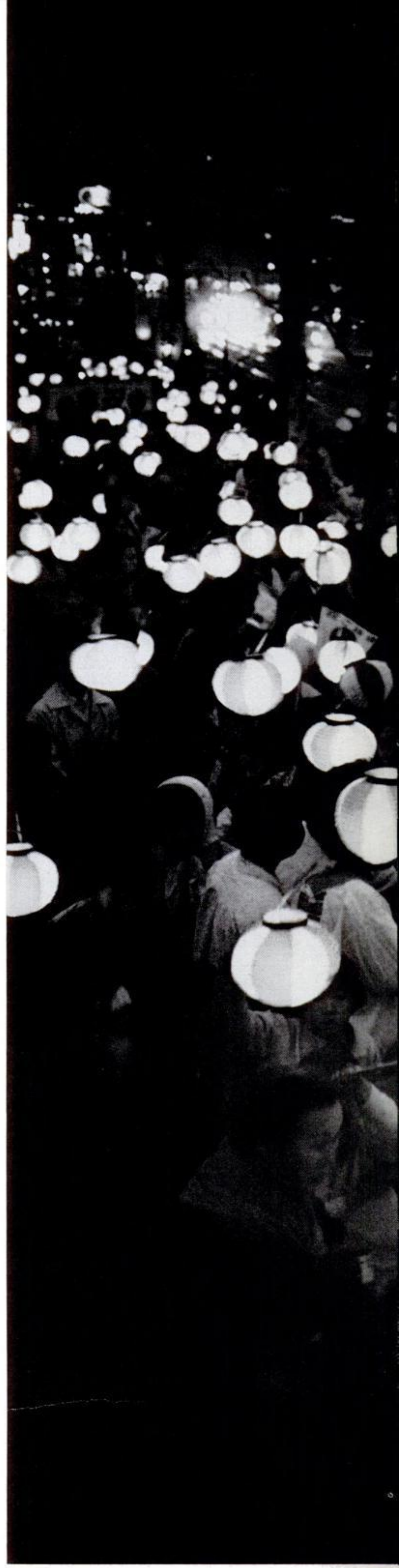
The pretty girl in fashionable western dress stepped out of her parents' Tokyo home, passed through the fabled Chrysanthemum Curtain and broke a tradition more than 2,600 years old. She was Michiko Shoda, 24-year-old commoner bride of Japan's Crown Prince Akihito.

Becoming the bride of Akihito, Michiko, daughter of a wealthy industrialist, also became the presumptive next empress of Japan. No other commoner has aspired to this honor in the centuries since, by tradition, the Sun Goddess descended to earth and conferred the throne on the Emperor Jimmu.

The storybook romance of Michiko and Akihito—begun on the tennis court and carried

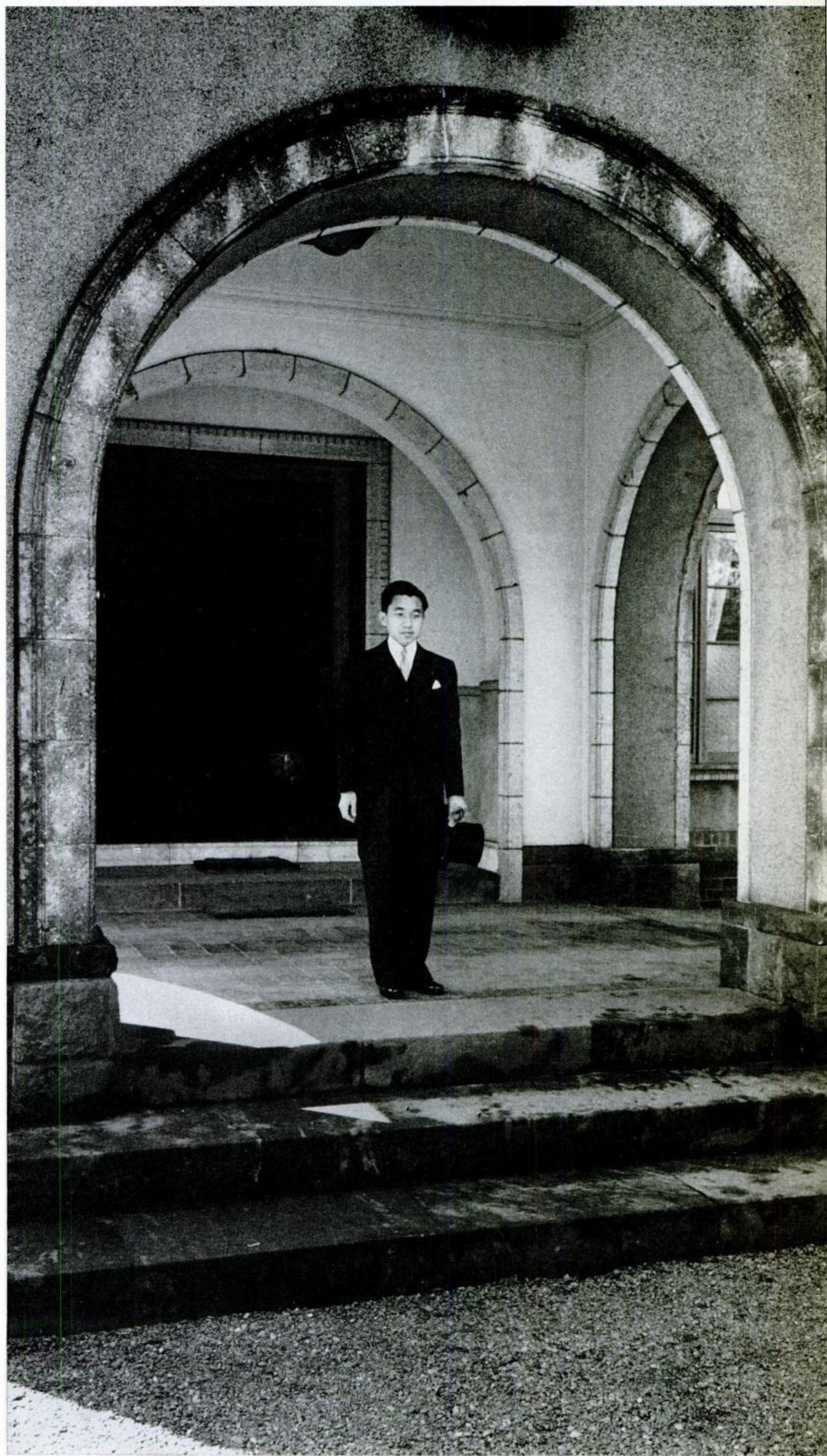
through courtship mostly by telephone—was still something of a shock to Japan's nobility. It could have happened only in postwar Japan where even Emperor Hirohito had renounced his status as a living god.

The nobles who rule the imperial line approve the marriage because they hoped the couple would bring a new humanized relationship between the throne and the people—effective and affectionate as the role of the British royal family which Japan's royal couple hoped to duplicate. As for the people, they rejoiced in the match and celebrated it thousands strong. And despite the historic break with tradition, the spectacle was as magnificent as ever.





← **LANTERN MARCHERS** throng on way to Michiko's home to serenade her with shouts of "Banzai!"



WEDDING-BOUND, Prince Akihito pauses in the door of his Togu palace on way to robing ceremony.



PLAYING MICHIKO, hostesses in tennis outfits, copied from the bride's, line up to dance for patrons

at the Oscar Club near Yokohama. When passing out drinks, they use their racquets as serving trays.



PLAYING WEDDING, Tokyo youngsters dressed up in parents' kimonos line up before a mock priest



ON WAY TO SHRINE Michiko wears her elaborate headdress and the 12-layered, 25-pound costume.



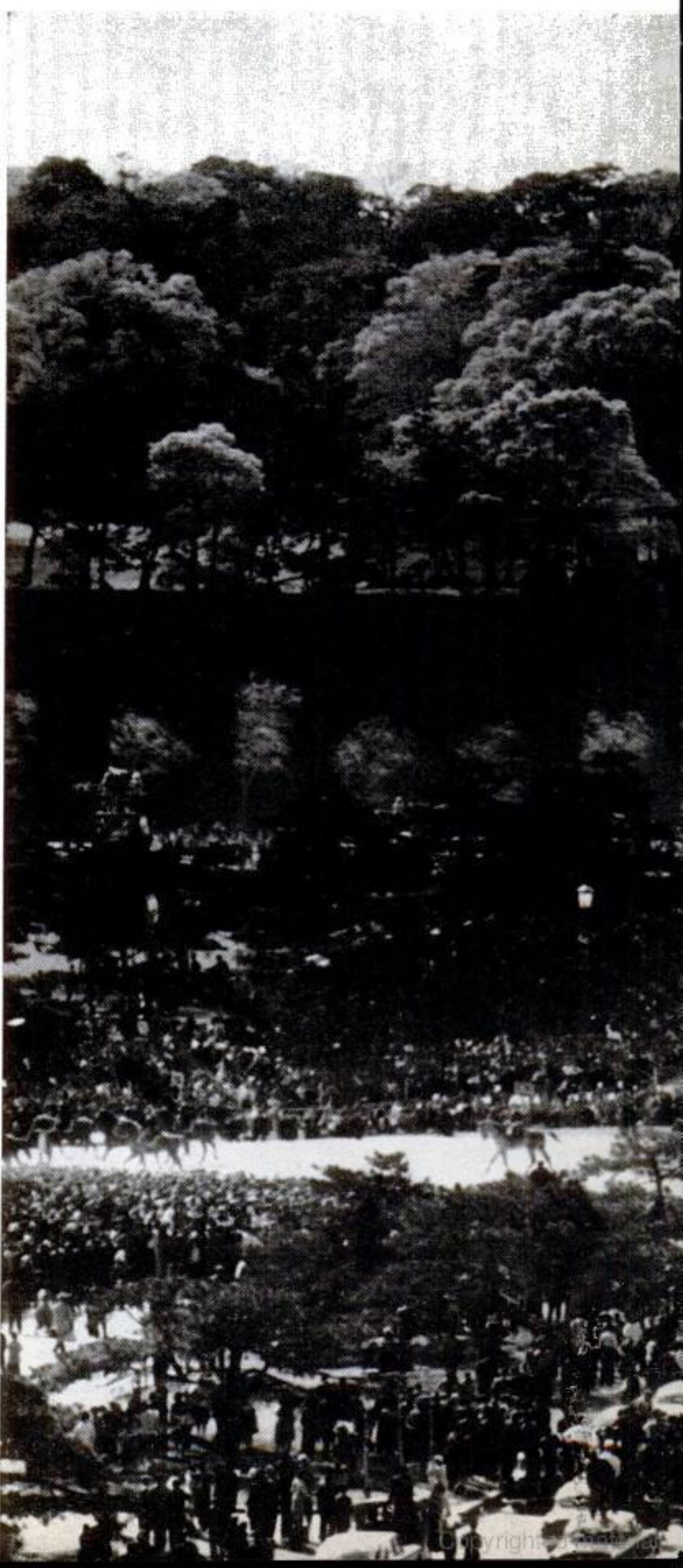
AT THE SHRINE Akihito is followed by trainbearer and chamberlain with 700-year-old ritual sword.

A UNION CHEERED BY ALL OF JAPAN



IN FORMAL ROBES Akihito with cane and Michiko with fan pose for their regal wedding portrait.

WEDDING PROCESSION, with a palace building in background, carries prince and princess in coach. →





at an outdoor Shinto shrine. Since boys were in short supply, each had to "marry" several girls.

For weeks Tokyo had celebrated the royal romance with affectionate exuberance. Nightclub hostesses dressed up as their tennis-playing commoner heroine (*above*) and even the youngsters got mock-married by the dozen.

But once the wedding day dawned, events



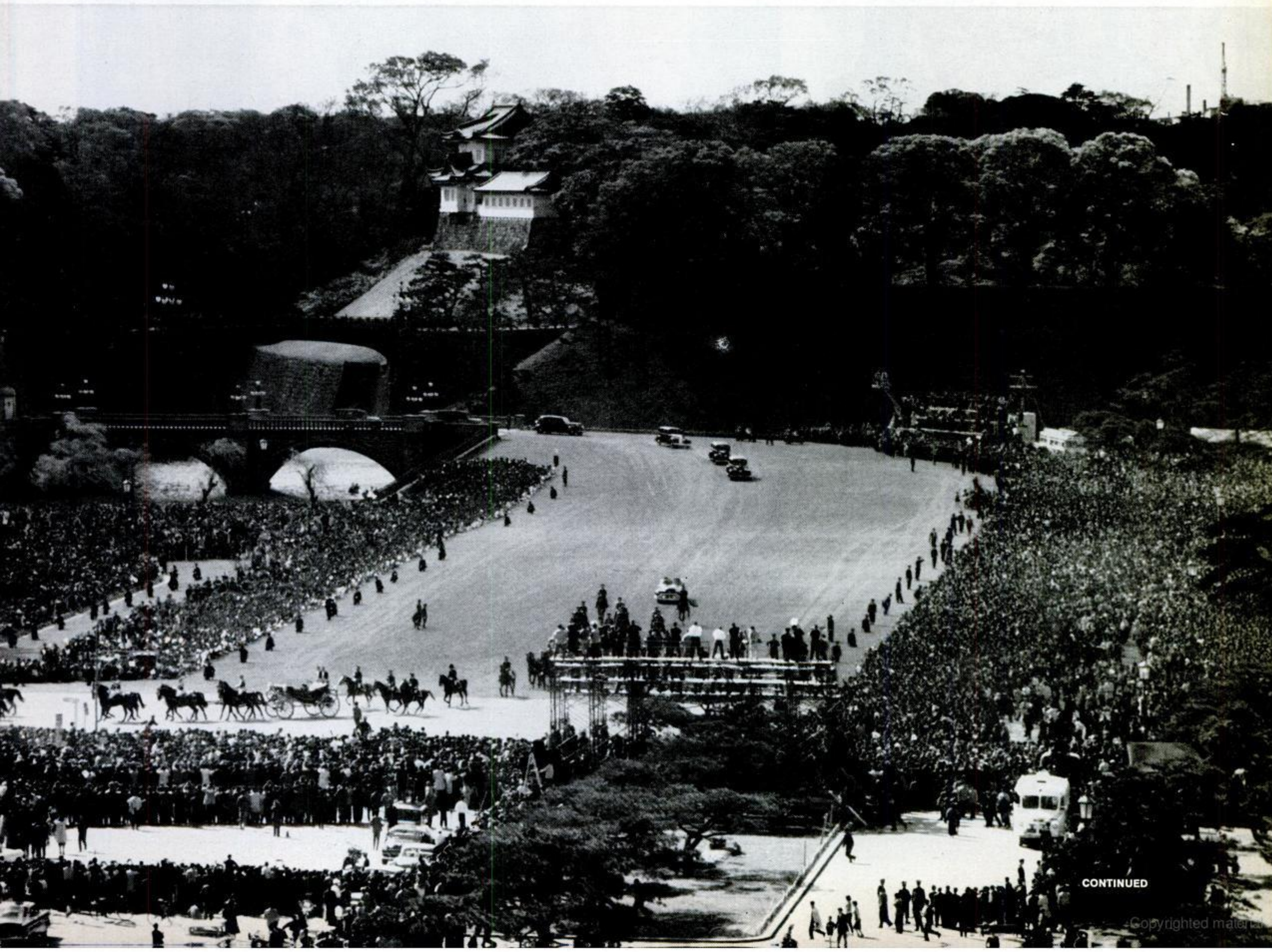
PREPARING ROYAL ROUTE, workmen spread sand along the roadway where wedding procession

passed after the ceremony. Sand is a precautionary measure to prevent missteps by royal coach horses.

followed a ritual as stylized and ancient as the throne itself. Just to dress Michiko and to build her hair into a monstrous traditional pony tail took three hours.

At last the couple were side by side in the shrine of the Sun Goddess Amaterasu-Omitami

where they were given evergreen twigs of holy meaning. Each bowed four times to the shrine and Akihito read his short wedding oath. Then, with sips of ceremonial wine, they were wed. Only the chief Shinto ritualist was a witness. Not even Hirohito and the empress were there.

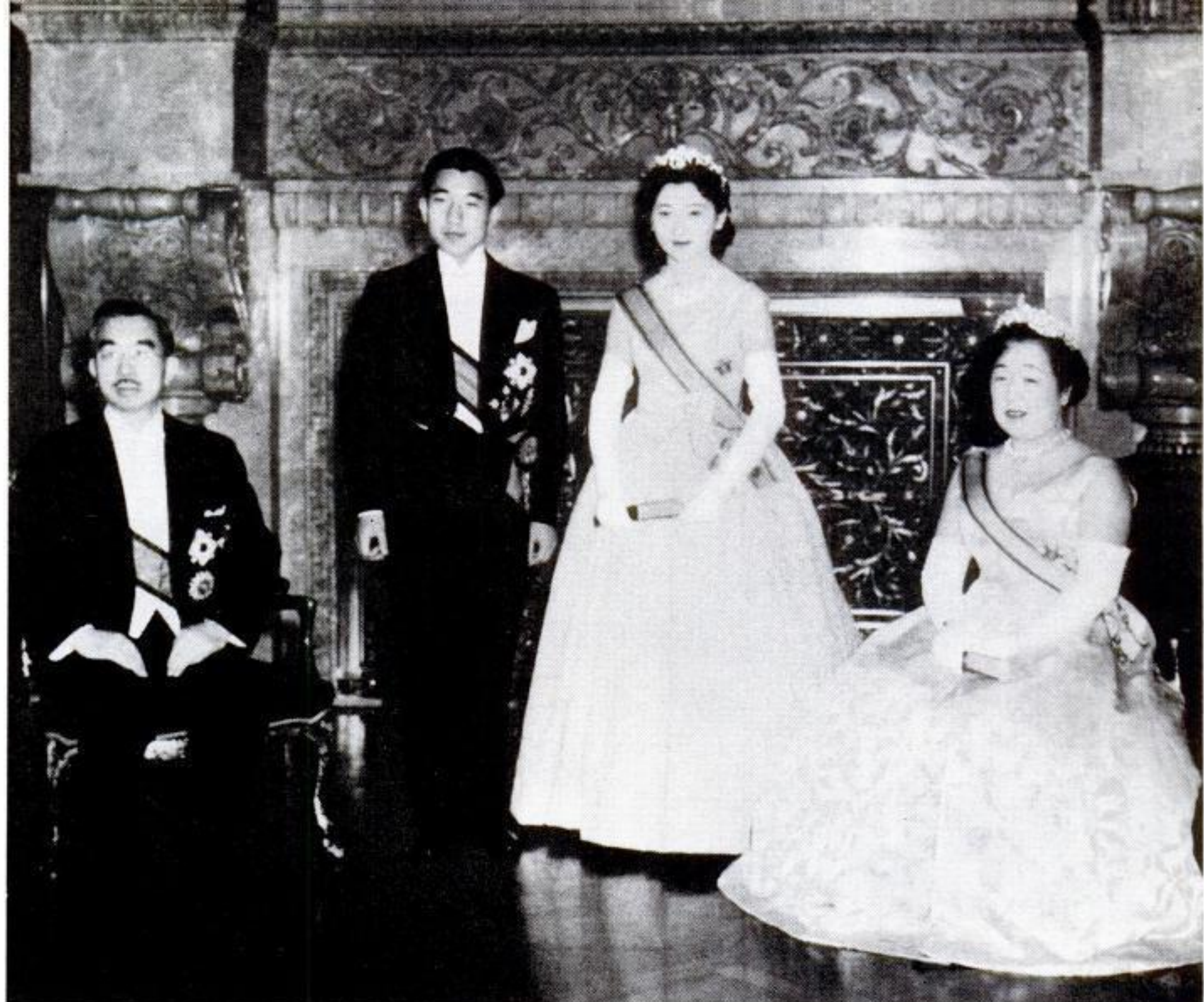


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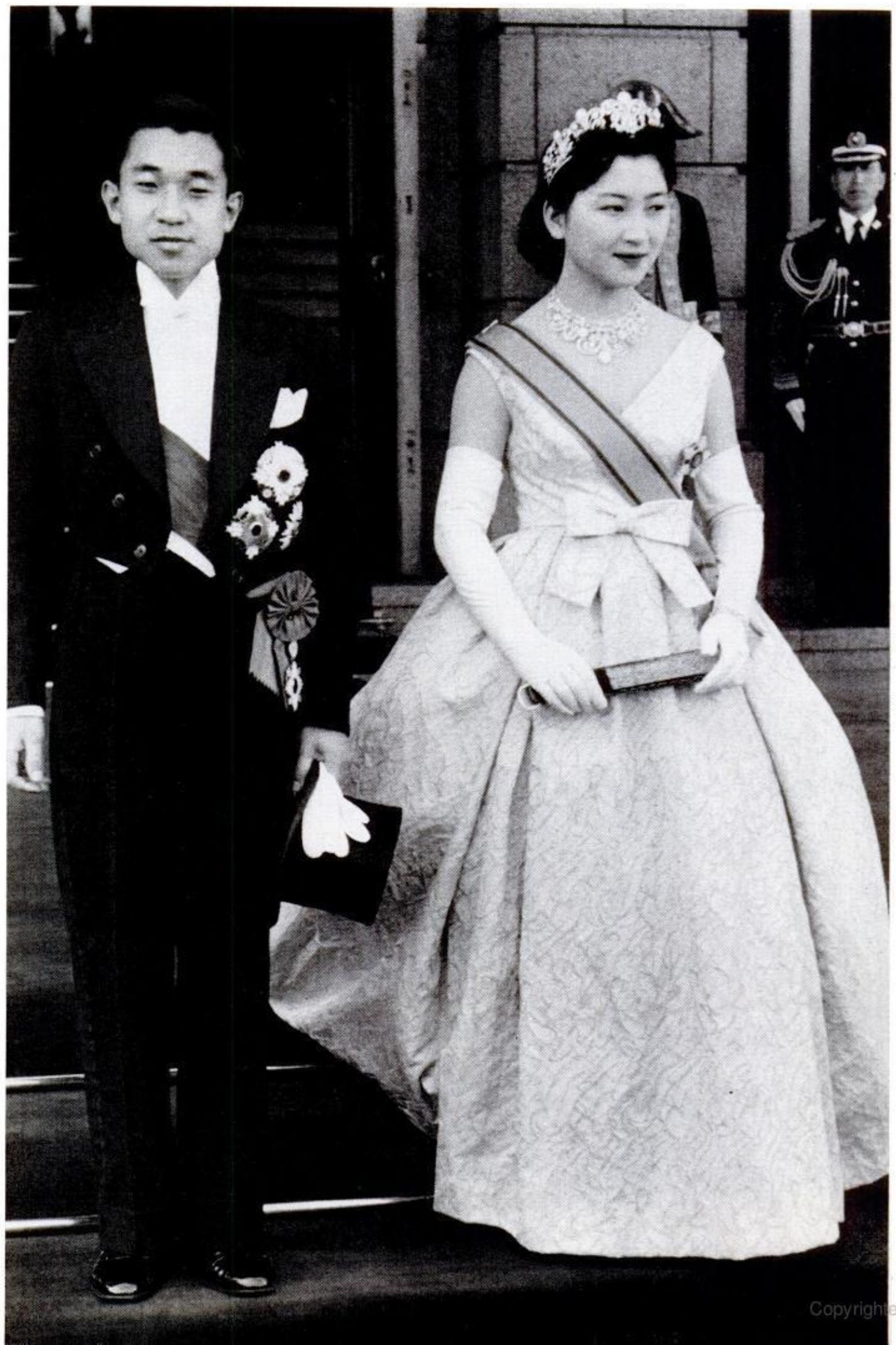


SURPRISE INCIDENT occurs when a youth, upset by failure to get into university, advances on carriage. Michiko ducks (*top*) as he hurls rock. He grabs the carriage (*center*) as Akihito still has his hand up waving. The policemen grab him (*bottom*).



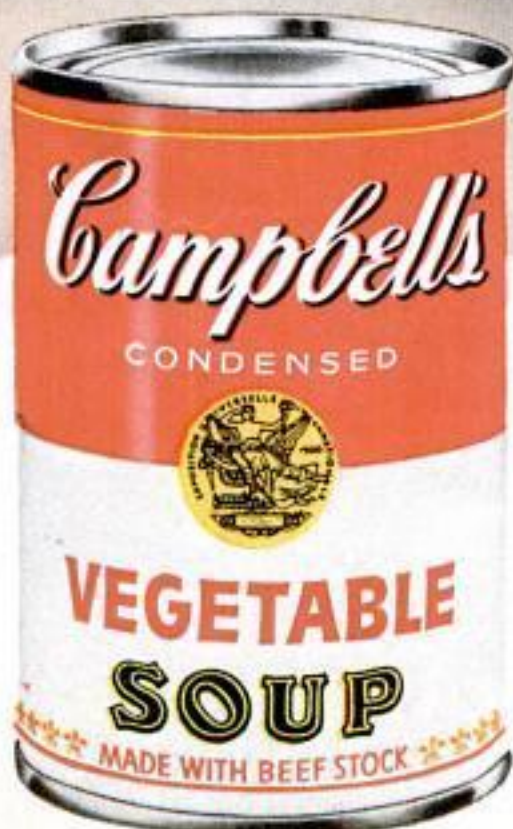
FAMILY PORTRAIT shows the bridal couple paying a call on Emperor Hirohito and Empress Nagako.

FUTURE RULERS, with Michiko wearing grandmother-in-law's 1,000-diamond tiara, head for home.





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Cordless Portable. Miracle transistors receive even distant stations. Built-in ear-phone jack. Uses flash-light batteries. 4" Alnico V-PM speaker.....
8 Transistor model \$39.95

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First true portable stereo at this low price! Includes detachable remote speaker. Dual amplifiers. Only.....

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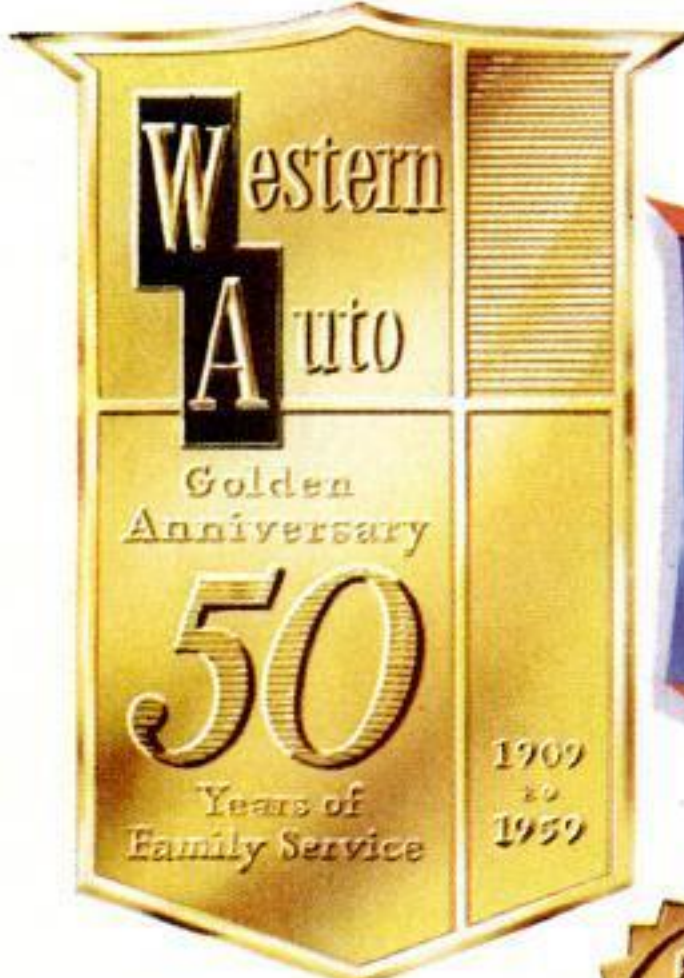
Big capacity at a low price! Automatic thermostatic temperature control. Micro-Static "dust magnet" filter. Slim design eliminates overhang.....

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Truetone 21" TV

Modern, sleek "thin-line" cabinet is only 10" thin! Fits anywhere. New 21" (diag. measure) 110° picture tube. UHF/VHF available at extra cost. Mahogany finish VHF model only.

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Blonde model \$178.88



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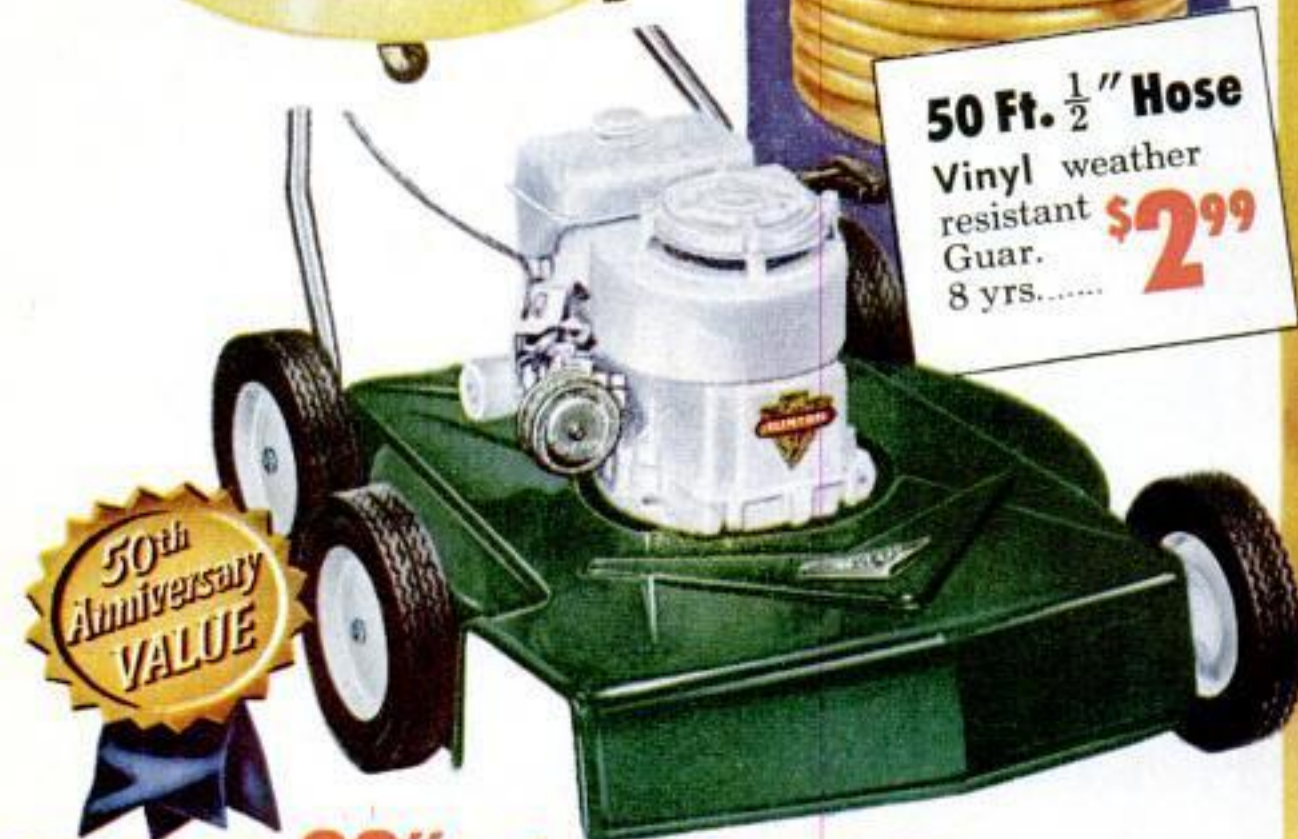
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50 Ft. 1/2" Hose
Vinyl weather resistant. Guar. 8 yrs.....

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WIZARD 22" Deluxe Power Mower

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26" Western Flyer

Deluxe extra features galore and "Jet Swept" styled to make you a hero to any child! Boys' or Girls' model....

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Folding Stroller

Lightweight combination stroller, walker, sleeper! Aluminum! Removable footrest & sun visor.....

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5 Ft. Aluminum Step Ladder

Light-weight, yet sturdy. Extra safe, double riveted steps. Front and back climb.

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True-zero freezer compartment!

Convenient roll-out shelf!

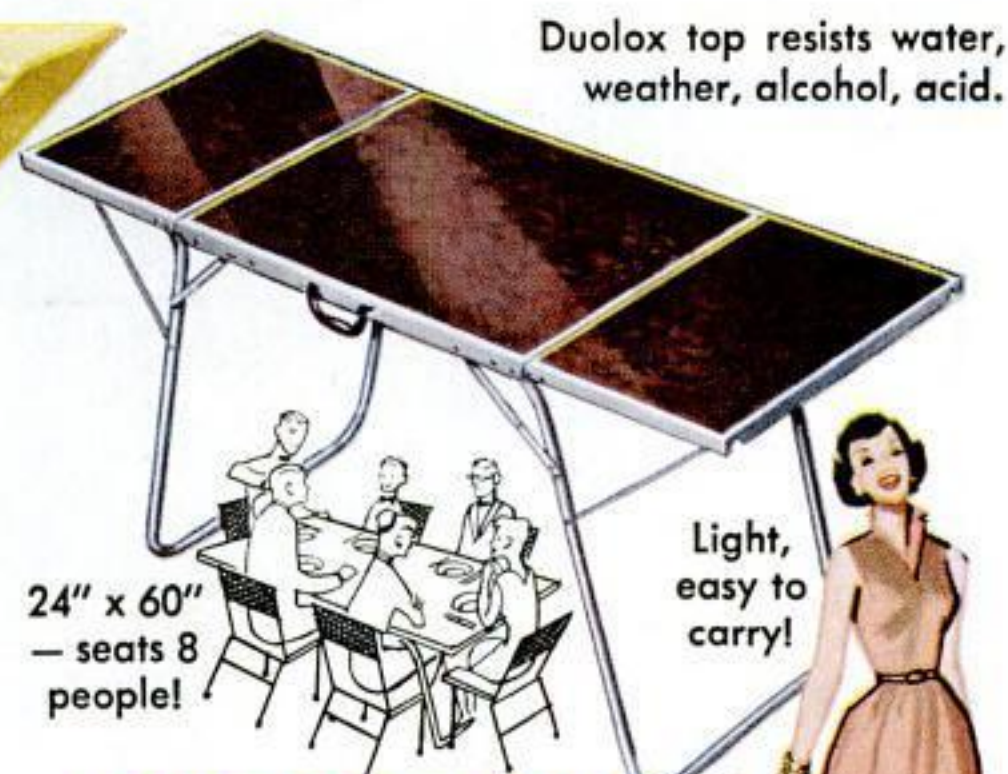
Full-width porcelain crisper!

WIZARD "Two-Temp 14"

Two appliances in one! True-zero 80 lb. freezer plus automatic defrosting refrigerator. Bank-vault door has utility compartment for butter and left-overs, 2 quick-load egg drawers. Thrift-Temp unit guaranteed 5 years. Only...

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VALUE



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24" x 60"
— seats 8 people!

Light, easy to carry!

60" Folding Table

All-purpose family table... use indoors or out! Seats 8 comfortably when open, or can be used with leaves down. Lifetime aluminum legs and trim. Easy to fold. Light, compact to carry.....

Large 30"x72" **\$14.44** **\$8⁸⁸**

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Leakproof, blowout-proof. Built to outlast ordinary mufflers. Heavy gauge coated steel. Easy to install. From..... **\$7²⁵**

Cold rubber tread for long mileage!

Thousands of squeegee grippers for quick, safe stops!

Super Hi-Tenacity rayon cord!

Big Savings on DAVIS Hi-Ten Rayon Tires!

Easy steering, quiet running, time-tested tread design. Your choice of white or black tube type.

6:70x15 blackwall..... **\$12⁹⁵**
6:70x15 whitewall **\$15.45***

*Plus Tax and trade-in tire

Terry Cloth Seat Covers

As safe and easy to wash as a bath towel! Durable. Easy to install. Universal size, solid or split back. Blue, green, grey, yellow..... **\$3⁴⁴**



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Ask About Western Auto's convenient catalog order program... over 14,000 items to choose from!

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The peaches you see here have grown sweet and tender in the long summer sun. Now, at the height of their golden goodness, we'll hurry them off to our kitchen and "quick-cook" them our very special way. You'll meet them again (soon, we hope) as Kraft Peach Preserves.

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A TAX CUT YOU CAN AID

SOME DOWN, MORE MUST GO

For years Vito Genovese, one of the 56 overlords of crime who met at Apalachin, N.Y. in 1957, has been a kingpin in the international dope trade. But he seemed as immune to detection or punishment as the other Mafia gangsters who met at Apalachin—many of them possessing pistol permits, liquor licenses and other trophies from their politico and law-enforcement pals.

Last week, for the first time in 40 years of crime, Genovese was convicted of a felony. In breaking up a big narcotics ring last summer, the Treasury was finally able to trace a connection to Mr. Big himself, and thus win convictions not only against 13 small fry but also against Genovese (he faces five to 20 years in prison) and a top lieutenant, Natale Evola, who was also at Apalachin. Two other Apalachin delegates who were indicted in this case—Big John Ormento and Carmine Galante—have been in hiding. Ormento, who was caught in The Bronx last week, will soon face trial.

Four other Apalachin delegates are being prosecuted on peripheral charges (contempt, tax evasion, etc.) and eight have been jailed by New York State for refusing, under promise of immunity, to reveal what went on at the famous convention of crime. But Genovese's and Evola's convictions are the first for actual crimes connected with the supposed purpose of the meeting—such as managing the narcotics smuggling trade, slot machines, Cuban gambling and other rackets.

Well, the Mafia, part of a national crime syndicate which is as efficient as a corporation, will soon choose a new kingpin to take Genovese's place. It may even have to hold another convention to decide it. But if the law-enforcement agencies are now on their toes, they won't have to wait another 40 years to catch and convict his successor.

The fact that the Apalachin meeting was discovered only by accident proved that these agencies—federal, state and local—were not on their toes then. The hue and cry since has started a concerted effort by all of them, with the results noted above. Such peripheral convictions, as for tax evasion, are well enough. But the job will not be done properly until all the gangsters are nailed—as Genovese has been nailed—for the actual crimes which are the heart and purpose of the conspiracy.

Fellow taxpayer, on this annual occasion of wailing and gnashing of teeth, we have a question to ask you:

If a man came up to you and asked you for a lot of money so he could raise the price of your food and of the shirt on your back, would you hand it over—or sock him?

The answer is, you *are* handing it over, billions upon billions, and it is being used to raise the price of your food and clothing. We're talking about the subsidies being paid to farmers for crops that aren't needed, to raise new surpluses to pile on top of staggering existent surpluses.

This economic madness has now reached its ultimate absurdity with the multimillion dollar "soil bank" program which is enabling quite a few farmers to retire: by agreeing to take their entire farm out of production for many years, they can get enough government money to sit back and do nothing at all. Does that make you feel good at income tax time? Well, listen to this:

- Out of every tax dollar you pay this year for nondefense government "needs," nearly 20¢ of it will be spent on these needless handouts to farmers.

- At this very moment you have nine billions of your money tied up in these surpluses. They are now so huge that it will cost you more than \$1 billion this year *just to pay storage and other charges*.

- You've got as much money sunk in this unwanted surplus as you will spend this year on the whole U.S. Army.

- You're going to spend another \$5.4 billion on supports this fiscal year. And it isn't all going, as originally intended, to help the struggling small farmer stay on his feet. The great bulk of it is going to corporations or other farm outfits with operations so huge that two of them got more than \$1 million each in loans, while 15 others got more than \$250,000. Such loans frequently wind up as subsidies.

- The government has now so much wheat stacked up that if not another bushel were grown this year we would still have enough for all our domestic and foreign needs. In spite of this you, the American taxpayer, paid \$330,267.51 in the form of a loan to the corporation of Tom Campbell, the millionaire wheat king of Montana (LIFE, March 23), who is perfectly capable of looking after himself.

- Do you know how much of your tax money is going to support this wasteful and self-defeating program? Every single penny you pay above the basic 20% rate goes into the farm supports. The \$5.4 billion now going into this is \$2.2 billion *more than the entire federal budget in 1929*.

Farmers, once free and independent, can now be arrested and prosecuted for growing "too much" grain even if they do nothing with it but feed it to hogs on their farms.

- The government has so much surplus cotton that it has been dumped overseas at less than the price paid. But U.S. shirtmakers have to pay an artificially high price for cotton, thus making your clothes cost more than they should. Make you happy? Well, reflect on the further fact that you paid \$781,274 for a "loan" to Mississippi's Delta and Pine Land Co., a big corporation. The loan, unrepaid, became an actual subsidy.
- Corn growers, who recently voted to accept a lower support price (\$1.12 a bushel) in return for freedom to plant as many acres as they please, are getting ready to plant what is expected to be the biggest crop in U.S. history. The prospect of even trying to cope with this surplus has struck Eisenhower's economizers with fear and trembling. To buy it up would send the already fantastic cost of subsidies right through the ceiling.

In short, the whole farm support program, which has cost you \$18 billion in a quarter-century, is a colossal failure.

The only sensible thing to do about it is to get rid of it, stop it. Why go on pouring good money after bad?

The subsidies were enacted in the Depression, when farmers were in desperate need. Today, farming is a big business, highly mechanized, performed mainly by large operators and enormously efficient. Thanks to chemical fertilizers and automation, each year it gets more out of every acre. There is no more reason why you should give a subsidy to this successful big business than to General Motors or any private operation. It can stand on its own feet. When it is left to find its own way in a free market you'll get cheaper meat, bread and clothing. And the farm business will shake down to those efficient enough to survive.

Of course, that kind of a jolt will create distress for some of the smaller, marginal farmers who are on land that should not be in cultivation. But the taxpayers should be perfectly willing to spend whatever is necessary to relocate them. Such aid would only be a drop in the bucket compared to the billions now going to the big fellows who don't need relief.

Cynics in Washington say that no farm bill of any kind—for better or for worse—can be got through Congress in this political year when every other senator is a would-be President. The cynics assume that you taxpayers will go on as before, meekly shelling out this money for what is, in reality, a double tax on you—the cost of the subsidy plus higher prices for your food.

Well, you can prove the cynics wrong. In this country, the voter is king. When he squawks loud enough, Congress listens—even more so in a political year. So start squawking loud and long enough to put an end, for good and all, to this incredible Farm Scandal that is getting worse every year.

A LOOK AT THE WORLD'S WEEK



MOCKERY OF PRESIDENT AT JOBLESS RALLY

Behind placards mocking President Eisenhower's golf vacation, about 7,000 A.F.L.-C.I.O. unemployed invaded Washington to dramatize their plight. A far cry from Depression marches on Washington, this one was orderly and undramatic, devoted mostly to denouncing Eisenhower's "neglect" of their problem.



A DAILY DIP IN FLORIDA

Floating around a pool with an aide, a famous patient enjoyed a daily routine in his convalescence at Jupiter Island, Fla. Secretary of State John Foster Dulles (*right*), a guest at the home of Under-secretary of State C. Douglas Dillon, was, according to his physician, "putting all his



FOR CONVALESCING DULLES

talents into his convalescence." Dulles spent most of his time resting, reading mysteries, playing backgammon. He got short briefings from Washington "just to keep in touch." Then, in a change of plans, his stay was shortened and he returned to the hospital in Washington.

CONTINUED



Why keep opening and closing windows, Ludwig?
Carrier can air condition anything

BETTER AIR CONDITIONING FOR EVERYBODY

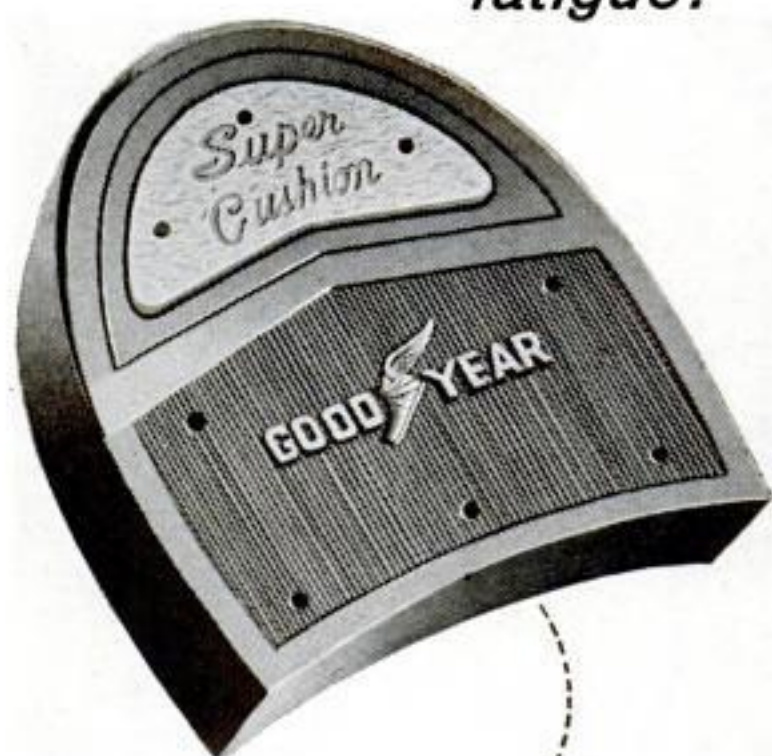


EVERYWHERE

NEW Super Cushion Heel by GOOD YEAR



**ABSORBS
"STEP-SHOCK"**
... cuts walking
fatigue!



Tough but soft Elasto-Crepe
insert for extra walking comfort
... famous Goodyear Rubber
for longer, more even wear!

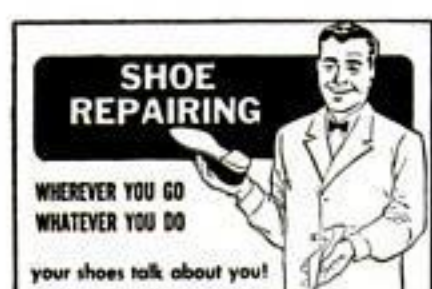
MR. NEOLITE says:

"To get the most for your
money, ask your
Shoe Repairman for
Goodyear Super Cushion
Heels, NEOLITE Soles or
Half Soles. Step on it!"



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GOOD YEAR



Watch
GOODYEAR THEATER
on TV—every other
Monday evening

NEOLITE, SUPER CUSHION AND ELASTO-CREPE, T.M.'S—
THE GOODYEAR TIRE & RUBBER CO. AKRON, OHIO

WORLD'S WEEK CONTINUED



AFTER A HALF CENTURY OF DUTY ON THE BENCH

At the federal courthouse in New York a group of distinguished colleagues honored Judge Learned Hand, 87 (center), "the master craftsman of our calling," for his 50 years on the bench. From left are Supreme

Court Chief Justice Earl Warren, Chief Judge Charles E. Clark of the U.S. Court of Appeals, Supreme Court Justices Felix Frankfurter and John Marshall Harlan who praised Hand as a poet, prophet and wise skeptic.



BEFORE ADENAUER GIVES UP POLITICAL POWER

Konrad Adenauer, who earlier tried unsuccessfully to get Economics Minister Ludwig Erhard (left, with Adenauer at a party) to run for West Germany's presidency, announced he would himself stand for the

office in July. Although this move appeared to retire the 83-year-old chancellor from party politics, Adenauer warned he would have plenty to say about policy. Top candidate to become chancellor: Erhard.

IT'S NEW

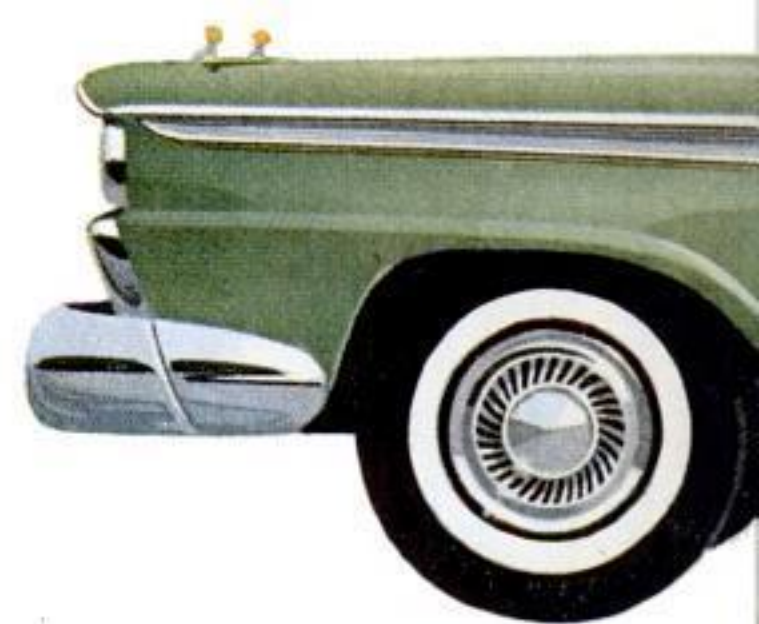
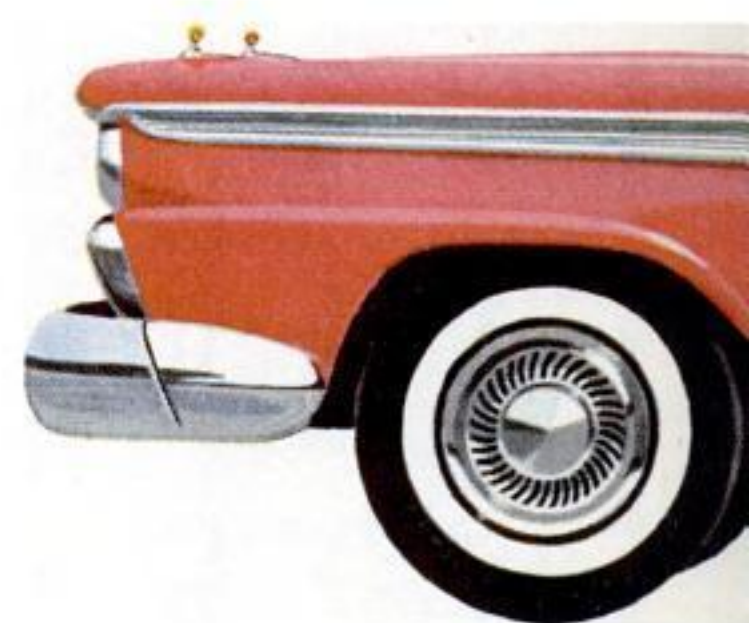
It's true Italian-style
CHEF BOY-AR-DEE®
Lasagna. It has
golden egg noodles...
rich tomato sauce...juicy browned beef...
tangy grated cheese. Comes ready to heat and
eat. It's as tasty as it looks. Thrifty, too!



Five full $\frac{1}{2}$ pound servings cost
you only about 14¢ each. And watch the kids dig in.
...CHEF BOY-AR-DEE Lasagna! (LA-SAN-YA)

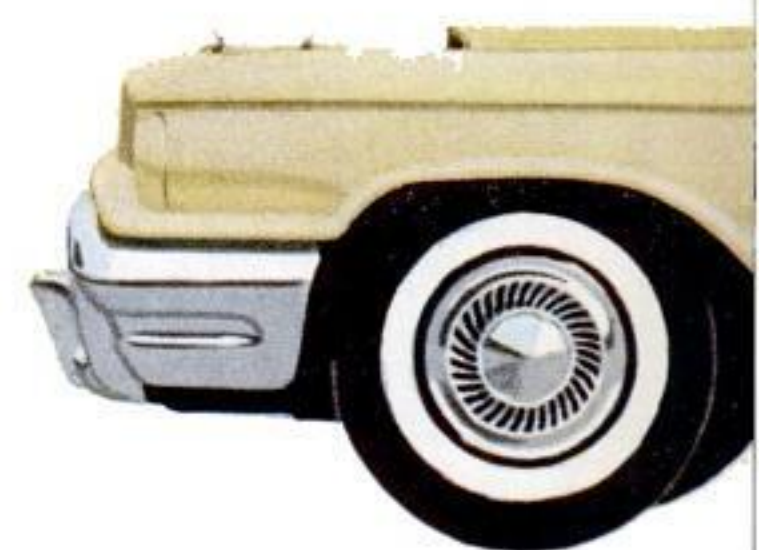
THE WORLD'S MOST BEAUTIFULLY PROPORTIONED CARS

SPECIAL
LIVING
STARTS
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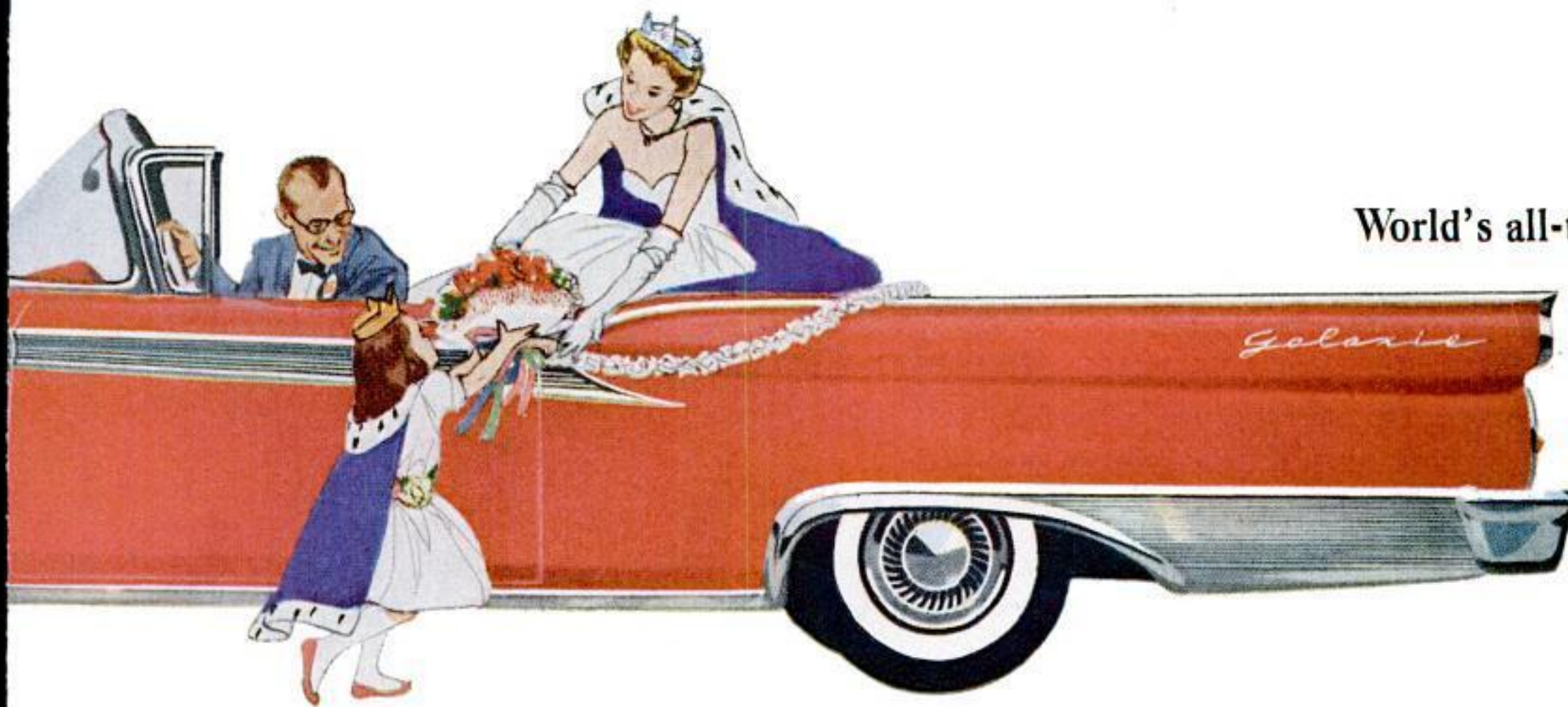
A Spring Showing of the cars most beautifully
proportioned for the "going places" life you lead

the 59  RDS



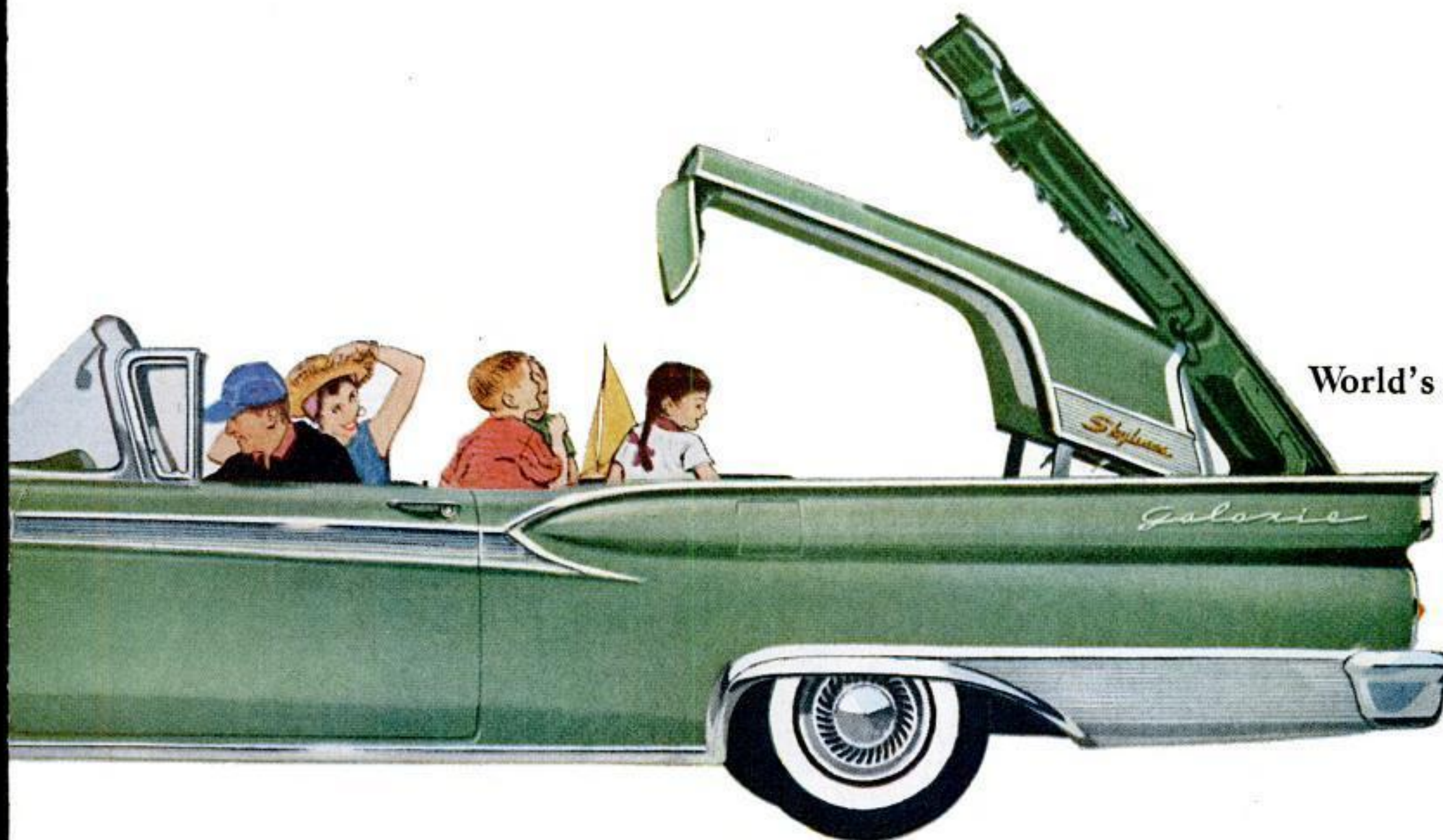
For more special living... more wonderful models....

PRESENT THE NATIONAL OPEN CHAMPIONS OF 1959



World's all-time favorite convertible

Door-to-door carpeting, longer lasting, fade-resistant top, widest choice of colors, fabulous Thunderbird V-8 "go" make the Ford Sunliner America's Number One *fun* buy.



World's only retractable hardtop

Leave it to Ford—America's Convertible Specialists—to bring you the one-and-only Skyliner. Its sedan-snug steel top "folds" right down into the big trunk *automatically*!



World's most desired car

This is the convertible version of the fabulous, 4-passenger Ford Thunderbird that's setting such a hot pace for America's luxury cars. You can see its elegant influence in *every* new 59 Ford.

...lift this page

WAGON SPECIALISTS



For small budgets with big plans! In Ford's 2-door Ranch Wagon, one hand opens lift gate and tailgate ... for easiest access to the nearly 10-ft. long loadspace.

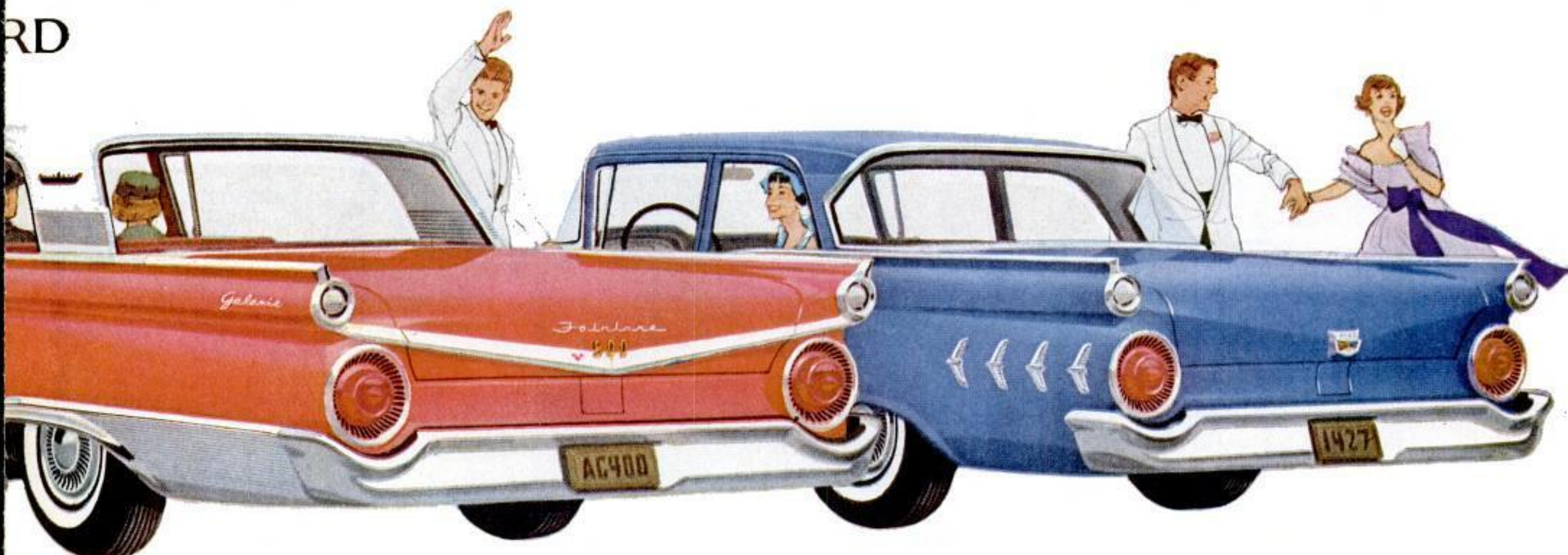
Four-doors big, low-priced, too! The Fordor Ranch Wagon offers 92 cubic feet of loadspace, a floor-level tailgate and the widest, highest opening for easy loading.



Only the 4-door Country Squire in Ford's field offers the styling of distinguished side paneling that looks like mahogany, wears like steel (which it is!).

A snap to change over! Ford Country Sedan switches in seconds from a 6-passenger dandy with sofa-soft seating to a workhorse with *easiest* folding seats.

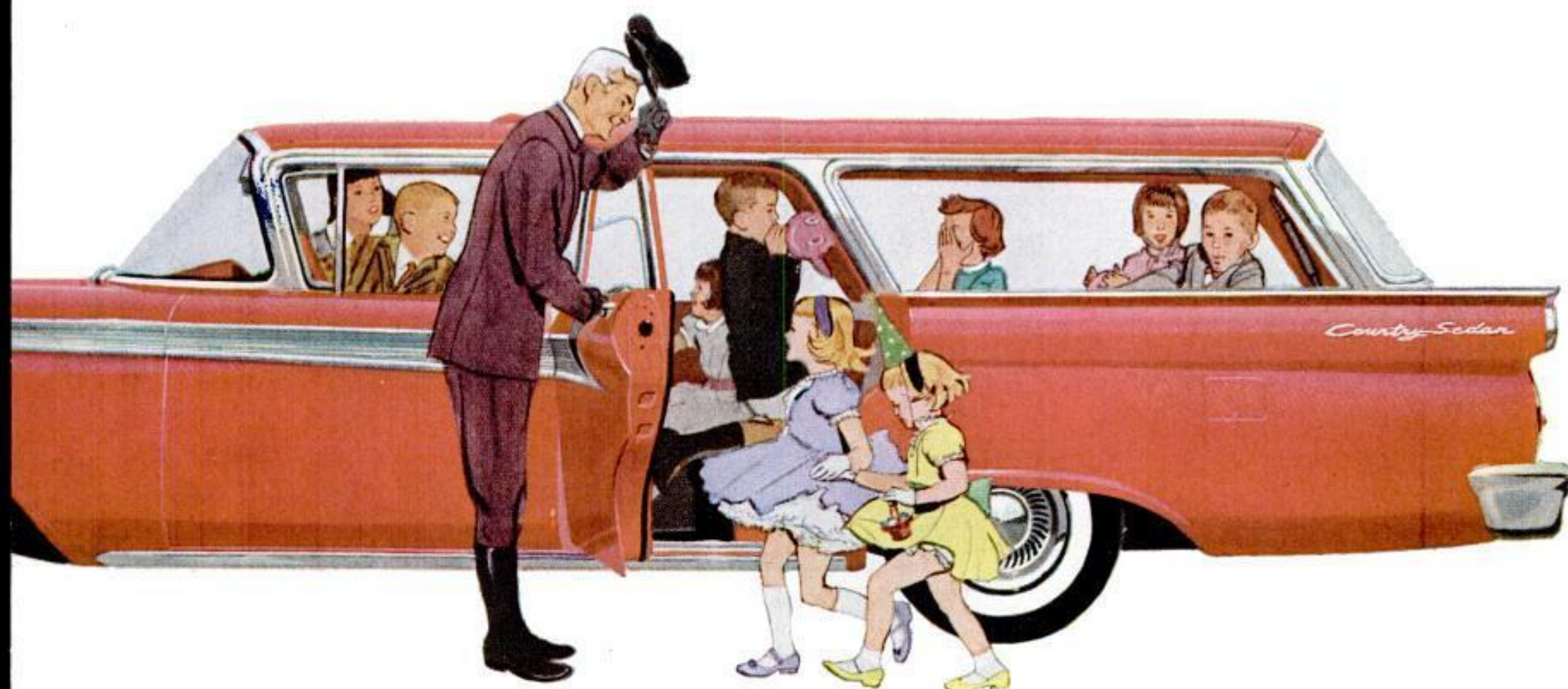
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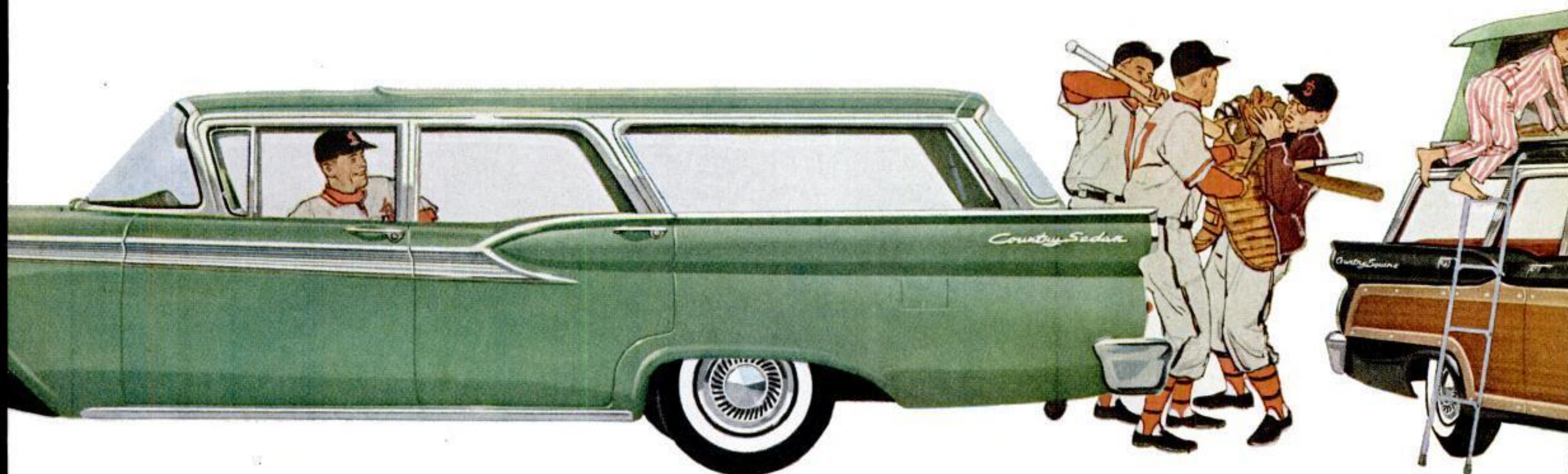
Like your elegance Thunderbird style? Ford's new Galaxie Club Victoria is the perfect marriage of T-bird dash and the world's most beautifully proportioned cars.

Economy never looked so good! The big Ford Custom 300 Tudor has *everything*. Styling that was awarded a Gold Medal at Brussels and low, low Ford prices.

PRESENT THE SIX NEWEST WAGONS FROM AMERICA'S WA



Really crowd-pleasing! The 9-passenger Country Sedan tailgate, with no inside latch, is safer for children. All seats face comfortably forward.



Large groups just naturally gather here! The Fordor Country Sedan takes six passengers with ease. It's the favorite wagon for fun . . . and for getting things done.

THERE'S THUNDERBIRD ELEGANCE TOO, IN EVERY 59 FORD



... see your Ford Dealer

For every rave there's a reason! The 4-passenger Ford Thunderbird sedan gives you sports-car personality combined with luxury-car roominess and comfort.

GET COUPONS WORTH UP TO

\$2.00 CASH

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NEW MEAT RED KEN-L-MEAL



NOW—A MEAL THAT SHOUTS MEAT, MEAT, MEAT TO YOUR DOG!

Real **meat** meal, carefully blended
with other good things, gives it

meat flavor

meat aroma

meat red color

plus protein and energy
in every bite!

Now your dog can enjoy new Meat Red Ken-L-Meal while *you* get as much as \$2.00 in cash for yourself. Here's all you do. Look for the specially marked Ken-L-Meal packages. You'll find valuable coupons in every one. *You* mail us the coupons, *we'll* send you a check for their value in money. Take advantage of this offer today. You and your dog will be glad you did!

How to SAVE 25¢—Mail in coupon from a specially marked 3-lb. box or 5-lb. bag, and we'll send you 25¢.

How to SAVE \$1.00—Mail in coupon from a specially marked 20-lb. bag, and we'll send you \$1.00.

How to SAVE \$2.00—Mail in coupon from a specially marked 3-lb. box or 5-lb. bag *plus* coupon from a specially marked 20-lb. bag. We'll send you \$2.00.

One deal per family. Void in any state or locality where taxed, prohibited or restricted by law in any way. Offer expires August 31, 1959—so hurry!

**Get New Meat Red Ken-L-Meal
and your money-saving coupons today!**



THROUGH 1957 TRIAL DR. ADAMS SAT IMPASSIVELY IN OLD BAILEY DOCK

DOCTOR'S NEW DATE

Poison trial's Adams courts a widow

Ever since the famous trial in Old Bailey two years ago, at which he was acquitted on charges of poisoning an elderly lady patient, John Bodkin Adams has been living inconspicuously in the English village of Eastbourne. But now new gossip has sprung up around the stolid former doctor, who is no longer allowed to practice because he has been found guilty of violating the British Dangerous Drugs Act. He has been squiring a middle-aged widow, Mrs. Iris Mills, an old patient who had also been one of the last he had treated before his trial. Townspeople believe that he has proposed to Mrs. Mills many times. This spring the two were registered as Mr. and Mrs. Adams during a three-week holiday at a sedate hotel on the Portuguese island of Madeira.



MRS. IRIS A. MILLS

Mr. Adams took many of his meals in the hotel dining room. But most evenings Mrs. Mills, whose late husband was an army officer, appeared in a blue mink stole and Adams

in a dinner jacket to waltz in the ballroom. When asked one evening who his companion was, Mr. Adams said, "She is not Mrs. Adams. She is just somebody I happen to be having a pot of coffee with."



WALTZING ON MADEIRA, Adams guides Mrs. Mills around floor. They have seen each other often in three years since Adams tended her broken leg.

C.A.R.

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Restaurants

A new standard of dining pleasure
for motorists!



A nationwide network of independently
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to give you, the traveler, good food,
convenience and service at popular
"family" prices This is **C.A.R.**

**your positive assurance of
good eating for the entire family!**



Yes, THIS IS
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no matter where you travel,
you'll see the C.A.R. emblem
on the signs of the nation's
SELECTED and INSPECTED
highway restaurants. No longer
need you search for that good
place to eat when you're on the
go. C.A.R. is ALWAYS right on
your way. It's the sign of every-
thing **you** want in a restaurant
for your entire family.

**ONLY THE RESTAURANTS ABIDING
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- Located directly on a highway
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Gentlemen: Please send me your pocket-size directory
listing hundreds of highway restaurants across the country
displaying the C.A.R. emblem. I enclose 25c in coin to
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AT LOW SPEEDS—some spark plugs foul quickly. POWER TIP gets hot fast and stays hot to prevent fouling. Harmful deposits are burned away *clean*.

AUTO-LITE RESISTOR SPARK PLUGS WITH POWER TIP

Auto-Lite, the only spark plug in the world with genuine POWER TIP, is the first spark plug ignition-engineered to deliver peak performance and economy in today's high-horsepower engines at all speeds!

Like most drivers, you probably do a lot of "variable-speed" driving. Sometimes you creep at traffic-jam speeds using only 10 per cent of your engine power. This kind of driving quickly tends to foul ordinary spark plugs. At other times you're free to "open her up" on

the highway. But at high speeds, overheating of ordinary spark plugs will rob you of engine power and can lead to destructive pre-ignition. Now you can "fire up" your car for top performance and economy at *all speeds* with Auto-Lite Resistor Spark Plugs with Power Tip.

Ask your garage or service station to install Auto-Lite . . . the only spark plugs with Power Tip . . . and start enjoying top performance and economy from your car today.

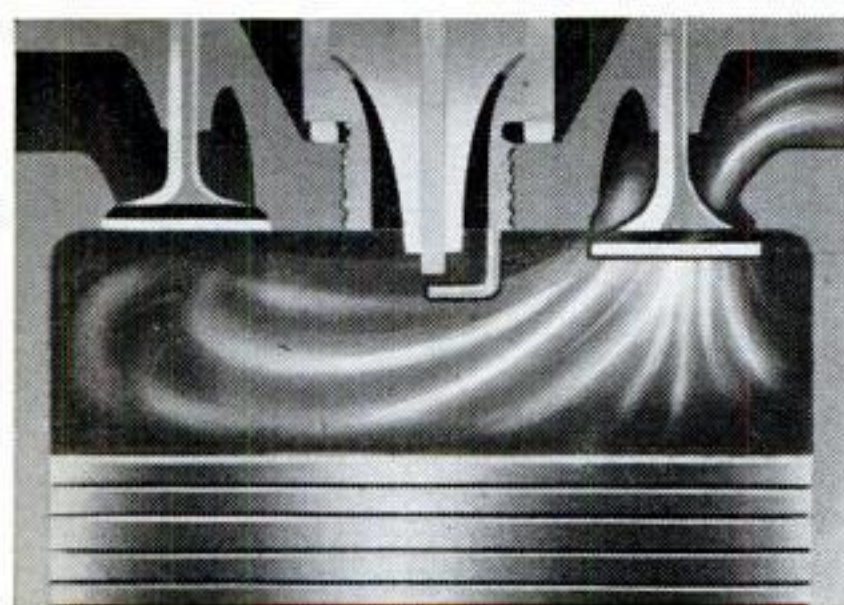
*Power Tip, with or without Resistor, is ignition-engineered for overhead-valve V-8 engines and for most overhead-valve 6-cylinder engines in all these cars—Buick, Cadillac, Chevrolet, Chrysler, De Soto, Dodge, Edsel, Ford, Hudson, Imperial, Lincoln, Mercury, Nash, Oldsmobile, Packard, Plymouth, Pontiac, Rambler, Studebaker.

AUTO-LITE® RESISTOR SPARK PLUGS WITH POWER TIP

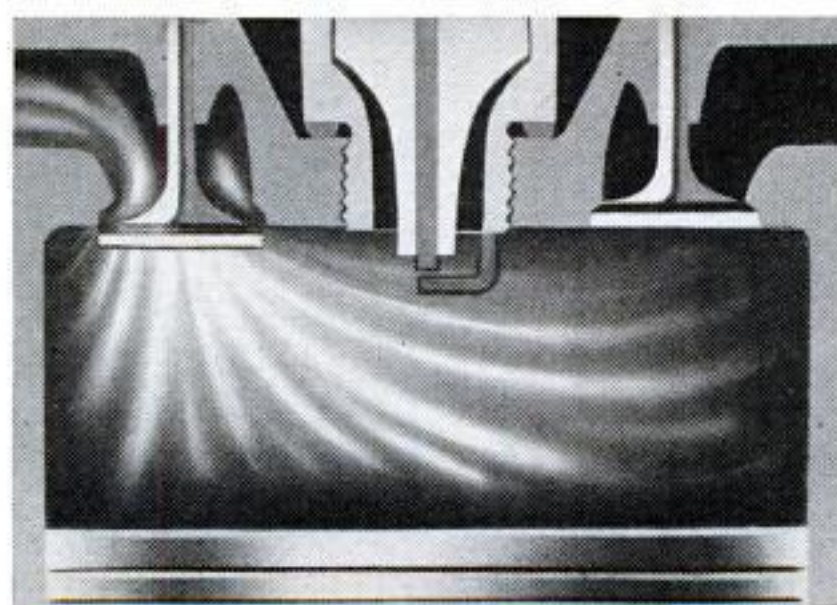


AT HIGH SPEEDS—some spark plugs overheat and pre-ignite the fuel. But **POWER TIP** stays cooler to effectively check engine-damaging pre-ignition.

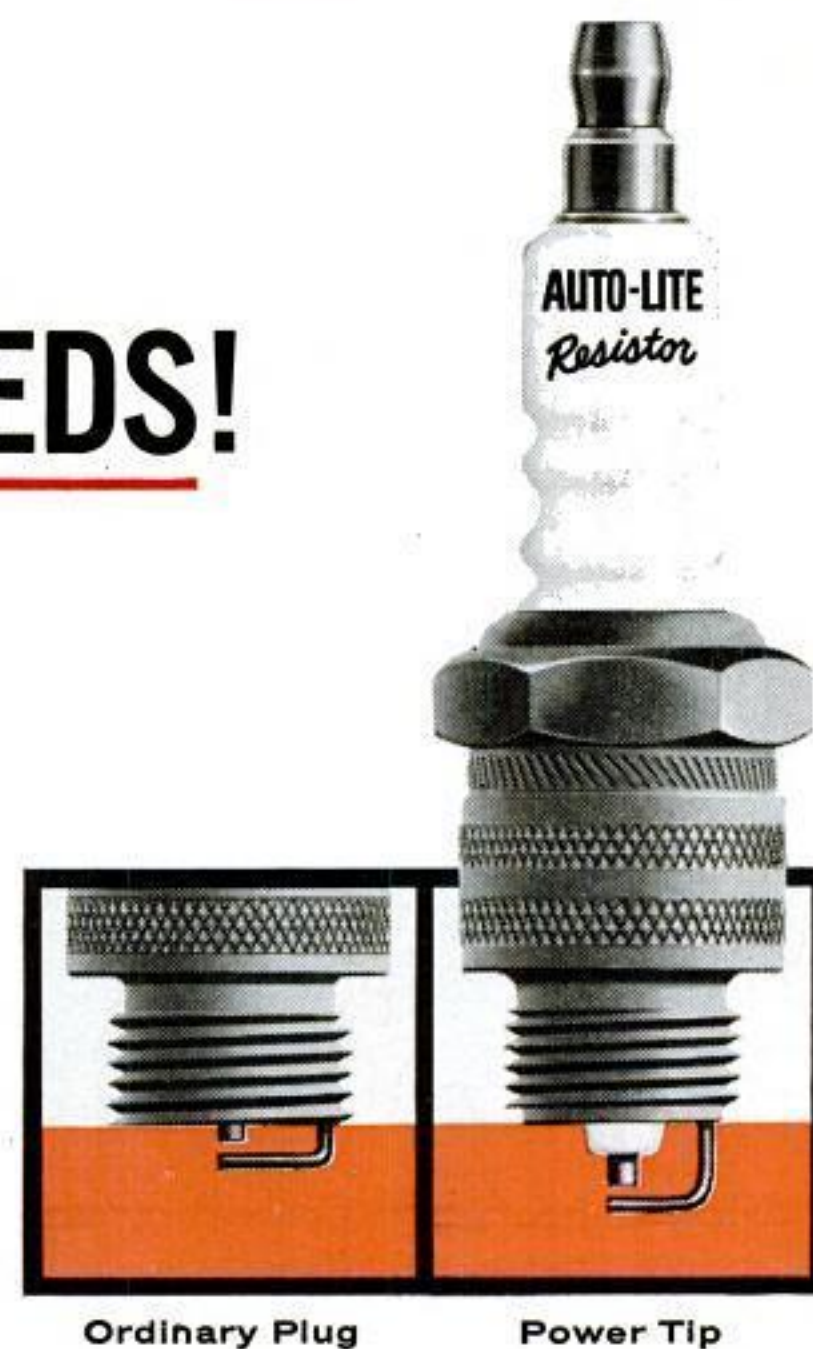
“FIRE UP” YOUR ENGINE* AT ALL SPEEDS!



POWER TIP IS HOT AT LOW SPEEDS! At low speeds, the projecting Power Tip is in the thick of combustion where it gets hot quicker and stays hot to burn fouling deposits away *clean*.



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LOOK FOR THE PROJECTING POWER TIP . . . it cleans itself while you drive!

AUTO-LITE manufactures over 400 products, including Spark Plugs, Batteries, Wire and Cable, and Automotive Electrical Systems . . . sold throughout the United States and Canada.

Quality at your feet...



Our open mid-heel sandal...

held snug by the hidden elasticized panel and a strap designed to cling to your heel. The soft leather and transparent vinyl mold to your foot. It fits like **Naturalizers** always do.



ELASTICIZED GORE FOR CLINGING FIT

Pearl-Lustre Calf.

Shown in white, also available in other colors. Shoe illustrated, 13.95. Other styles, 8.95 to 14.95. Higher Denver West and Canada.



CUSHIONED INSOLE

Naturalizer
THE SHOE WITH THE BEAUTIFUL FIT

FOR NEAREST DEALER WRITE NATURALIZER DIVISION, BROWN SHOE COMPANY, ST. LOUIS.
ALSO MANUFACTURED IN CANADA BY PERTH SHOE COMPANY, LTD., PERTH, ONTARIO

LIFE'S GARDEN NEWS: ANNUALS

Plant Now, Enjoy Later

For most gardeners the time is here or near to plant annuals—the flowers that really pay off and make even the clumsiest novice feel like a god of fertility. Annuals are the quickest, brightest, most prolific flowers known. A few hours' work now—the exact planting dates vary over the country—will fill the garden with blooms all summer. This year, breeders have come up with some stunning new annuals and LIFE shows them in this second in a series of articles that report on the news in gardening.

Below are petunias and pansies. The petunia is the favorite U.S. annual, has been bred to produce larger flowers and more

uniform plants. The choice in colors, frills and ruffles is enormous. Below, at bottom are: Crusader (*left*), Sabre Dance; in the second row are Ballerina (*left*) and Steele Blue; behind are Glitters (*left*) and Tango. Top left is Bingo.

The pansy, while technically not an annual, is used as such in most parts of the U.S. The Swiss giant varieties shown here are noted for beauty of face and large flowers. The golden-brown pansy at bottom is Hohenfeuer. Behind are Alpenglöckchen and golden Pay Dirt, Raspberry Rose and Blütenlisa; at back is yellow Rheingold. At bottom right is the pansy's forebear, a viola.





Fuller Faces for Bright Marigolds

Marigolds, which grow wild from New Mexico south to Argentina, were taken to Europe more than 400 years ago. There they acquired new forms and a name—some say because the Virgin Mary was often shown with one at her breast, though a likelier derivation is from *marais*, which means marsh, the soil that some wild marigolds preferred.

The dazzling marigolds introduced this year have fuller faces and finer form. They and other recent introductions are shown on these pages surrounding pre-Columbian stone masks from Mexico, where the marigold grows profusely. Starting at left of the lower mask, the two marigolds touching the face are 1959's huge Orange Climax Improved. Moving left, the almost white marigold, a new color, is Miracle. Next left is Yellow Climax. In the lower corner, left, is Golden Fluffy and beside it are Fireglow Pygmy. On the forehead of the mask are Fireglow next to Yellow Climax. On the head of the lower mask are Helen Chapman Pygmy. To the right are two blooms of the new chrysanthemum-shaped Golden Climax, the largest of all marigolds, which grows six inches across. Below it are Miracle, Fireglow and Yellow Climax. These new Burpee marigolds are all hardy, dramatically showy and fragrant.





Something New in Blue for Asters

Ever since the aster came out of China it has been a beautiful but finicky flower. The early Bonnie Blue, shown above with a Han Dynasty figure, boasts a

shade just achieved for this improved class of asters. It is also resistant to diseases because it blooms a month earlier than others, escapes the full fury of wilt.

FOR BEST WAYS TO GROW ANNUALS, TURN TO PAGE 60



Prefect 4-door sedan only \$1661*

IT'S IMPORTED ! IT'S FORD ! IT'S YOURS FOR \$1 A DAY !

Your trade-in may fully cover the down payment that starts you on the \$1-a-day plan, now offered by most English Ford Line dealers on Anglia, Prefect, and Escort models.

Here's a smart car for a smart buyer! The English Ford Line is the meeting ground for two traditions. You see fine *British* craftsmanship everywhere in these compact cars. And *Ford* means extra value throughout the world.

The 2-door Anglia model is priced at just \$1561*, the 4-door Prefect model at \$1661*. And you save money all down the line. Up to 35 miles per gallon of *regular* gas. Holds only *two* quarts of oil. You'll save on insurance, depreciation, tires, service, registration fee.

Only 150 inches long, these cars make driving fun, parking a picnic. Yet they seat four adults comfortably, and give you *almost 50% more* luggage space than the other two best selling imports.

You get a big-car ride—thanks to ideal 50-50 balance of weight between front and rear wheels, front shock absorbers that are almost two feet long, a torsion anti-roll bar that virtually eliminates sideways in cornering.

These cars have quality to the core! Modern, full-sized air cleaner and oil filter prolong engine life and power, prevent many unnecessary repairs. You get tip-toe driving ease with the hydraulically actuated clutch and brake. And of all leading economy imports, the English Ford Line alone has modern suspended pedals; they're more comfortable to work, and need no holes in the floor that let in rain, wind and dirt.

Speaking of service—there are hundreds of franchised dealers. You'll find them in *every* state. And they have a ready stockpile of parts in *this* country to draw on.

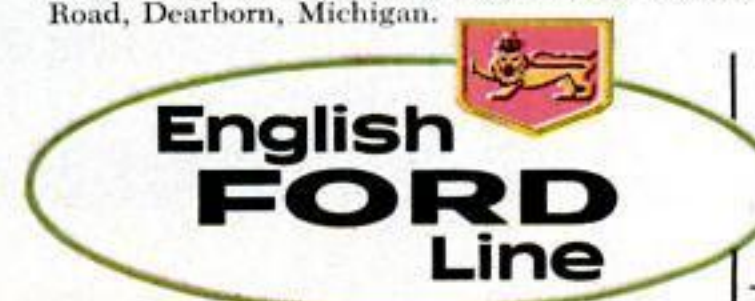
More good news! The English Ford Line uses American-size nuts, bolts and fittings. Tools in

any U.S. service station or garage will fit. Most other imported cars need special metric-size tools.

There's a complete instrument panel—including fuel and temperature gauges—not always found in economy imports.

Locate your nearest dealer in a jiffy . . . Call Western Union. Then ask for *Operator 25*. She can give you the name of your nearest English Ford Line dealer at once. Call her any time. How about right now?

*Manufacturer's suggested retail price at Eastern and Gulf ports of entry plus state and local taxes and transportation from P.O.E. White sidewall tires optional at extra cost. Made in England for Ford Motor Company, Dearborn, Michigan, and sold and serviced in the United States by selected dealers. For further information, write: Imported Car Sales, Ford Motor Company, 3000 Schaefer Road, Dearborn, Michigan.



ANGLIA
PREFECT
ESCORT
CONSUL
ZEPHYR
ZODIAC
THAMES VANS

even the "rocks"



"The Noblest Bourbon of Them All"

OLD

taste better

*So rich, so deep, so satisfying, the
Old Taylor Kentucky flavor lasts
right down to the bourbon dew
on the ice!*

CHOOSE THE
PROOF THAT'S
"TAYLORED" TO
YOUR TASTE

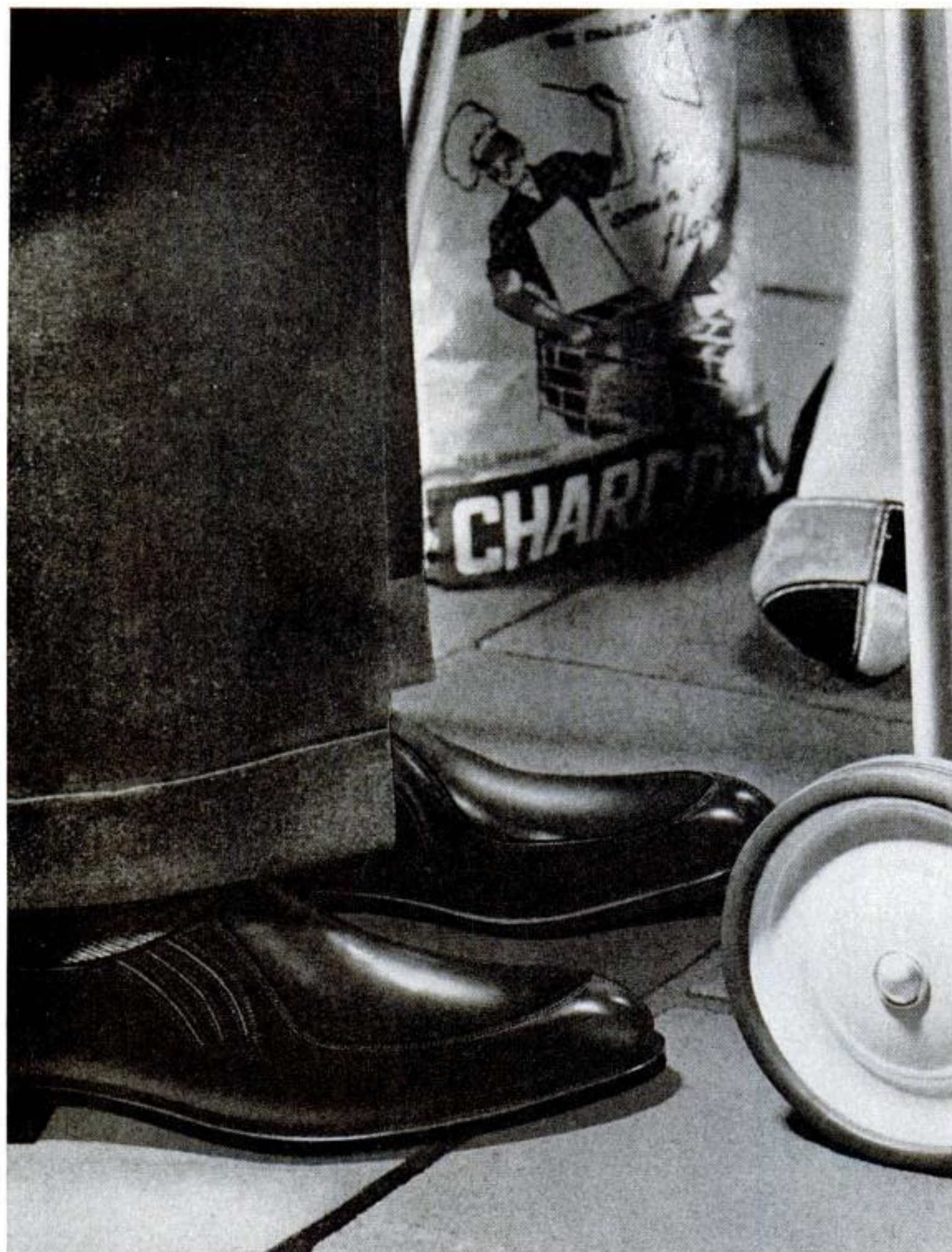
100 PROOF
BOTTLED IN BOND
86 PROOF
LIGHTER, Milder

Straight from Kentucky...
a truly American whiskey



TAYLOR

KENTUCKY STRAIGHT BOURBON WHISKIES • THE OLD TAYLOR DISTILLERY COMPANY, FRANKFORT & LOUISVILLE, KENTUCKY • DISTRIBUTED BY NATIONAL DISTILLERS PRODUCTS COMPANY



Style 8737

Expert in good taste!

Barbecue time . . . and everyone's in the act! This man demonstrates a tasteful combination of style and comfort in Johnsonian Guide-Steps . . . shoes styled with a flair, seasoned with a generous helping of pure comfort.

It's *comfort* that makes Johnsonian Guide-Steps different from ordinary shoes . . . com-

fort resulting from a new principle of shoe design based on hundreds of thousands of foot measurements. Johnsonian Guide-Steps fit the feet in action!

The expert in the background? . . . just a spectator who marvels at such style and comfort for only

\$9.95 to \$13.95

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GUIDE-STEP

...designed and made to fit better... longer

ENDICOTT  JOHNSON

A FAMOUS FAMILY NAME IN SHOES



Style 8558-1

Style 8561



ANNUALS CONTINUED

How to Get the Best Blooms

Faced with the choice of planting annual seeds or getting small plants from a nursery, the gardener should figure this way: seeds save money, plants save time and give earlier bloom. With hybrid petunias it is safer to buy plants. With fast-sprouting marigolds, seeds generally serve well enough. With asters, it is a tossup. Pansies are a special case (*see below*).

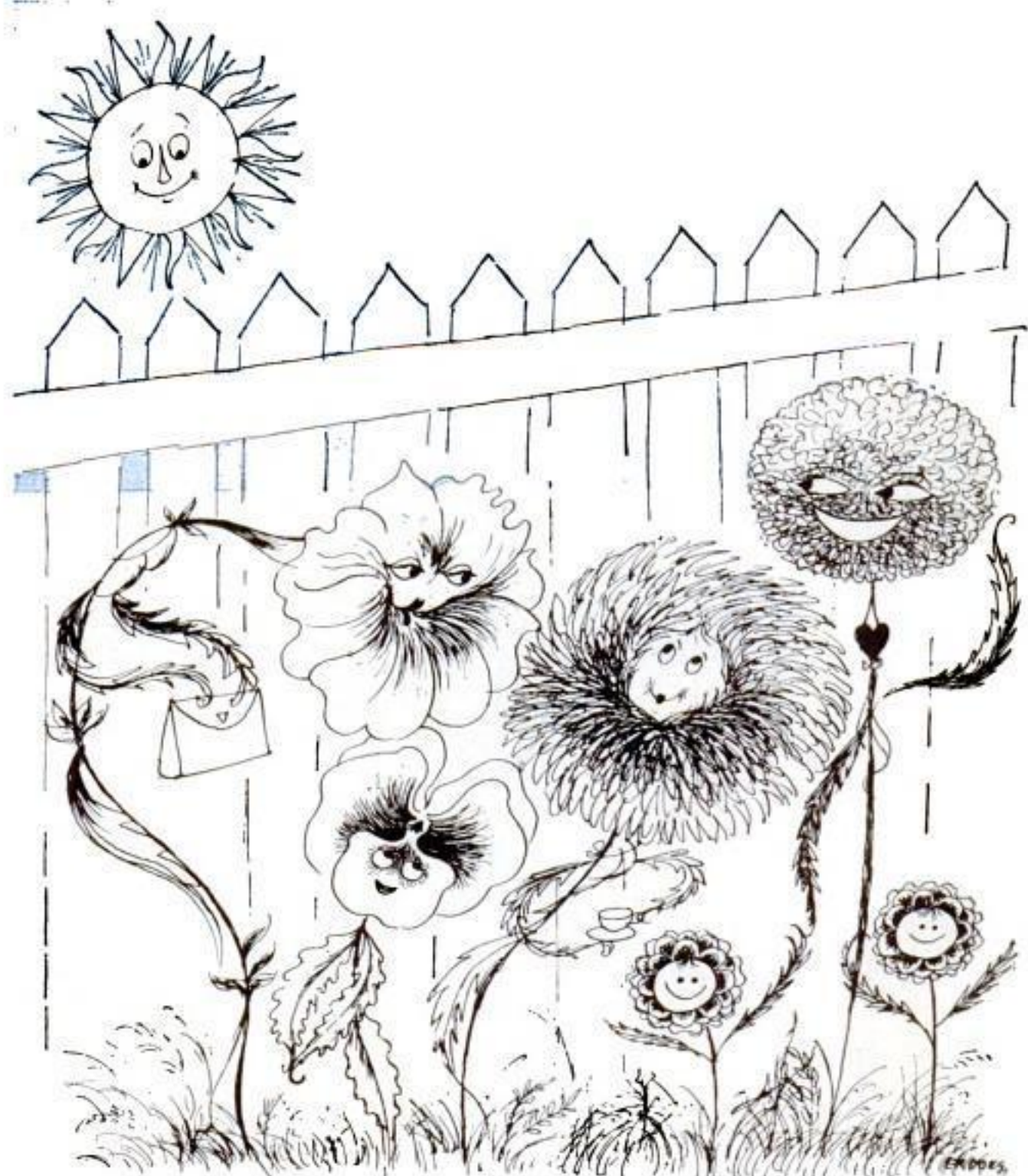
PETUNIAS. These will not stand frost and must not be planted outdoors until the warm weather has come to stay. The seeds, which are very fine, should be mixed with fine dry sand to help get even distribution and then simply pressed into the soil. All double petunias, large-flowered varieties and most hybrids should be started indoors or in a greenhouse eight weeks before transplanting outdoors. Other types may be sown directly outdoors. They should be thinned out at an early stage to stand several inches apart, later to twelve inches. Seedlings are easily transplanted. With the new hybrid mixtures, don't throw away the weaklings: they usually have the best flowers. Petunias like sun. Pinching back plants when they are six inches high results in bushier growth.

PANSIES. They grow anywhere but are most productive in a cool, moist place with some shade. Intense midsummer sun can kill them. For quick bloom, plants must be set out now. For fall flowering, seeds are planted in July,

sown 1/4 inch deep in a soil mixture of half rich loam, half sand. For flowers next spring, plant seeds in August. Don't let the soil dry out. Seedlings should be carried over the winter in a cold frame or cool greenhouse or, left outdoors, well mulched with straw or salt hay.

MARIGOLDS. Seeds are planted outdoors as soon as the ground has become warm and danger of frost is past. Put seeds in at a depth of 1/4 inch. Spacing is not important since marigolds transplant easily to their permanent positions in the flower bed. They do well in any garden soil but need plenty of sun. All wilting blooms should be snipped before they go to seed.

ASTERS. The seeds should be planted outdoors right after the last frost. If planting is delayed, buy plants because most asters are slow to germinate and, unlike the Bonnie Blue family, late to bloom. To keep them from being infected with debilitating diseases, asters should not be planted in same soil for more than two years in a row.



Personalities of flowers, as gardeners see them, are fancifully depicted—the languid petunia, shy pansy, the stylish aster and brash marigold.

Accept substitutes!

(as if there were any)

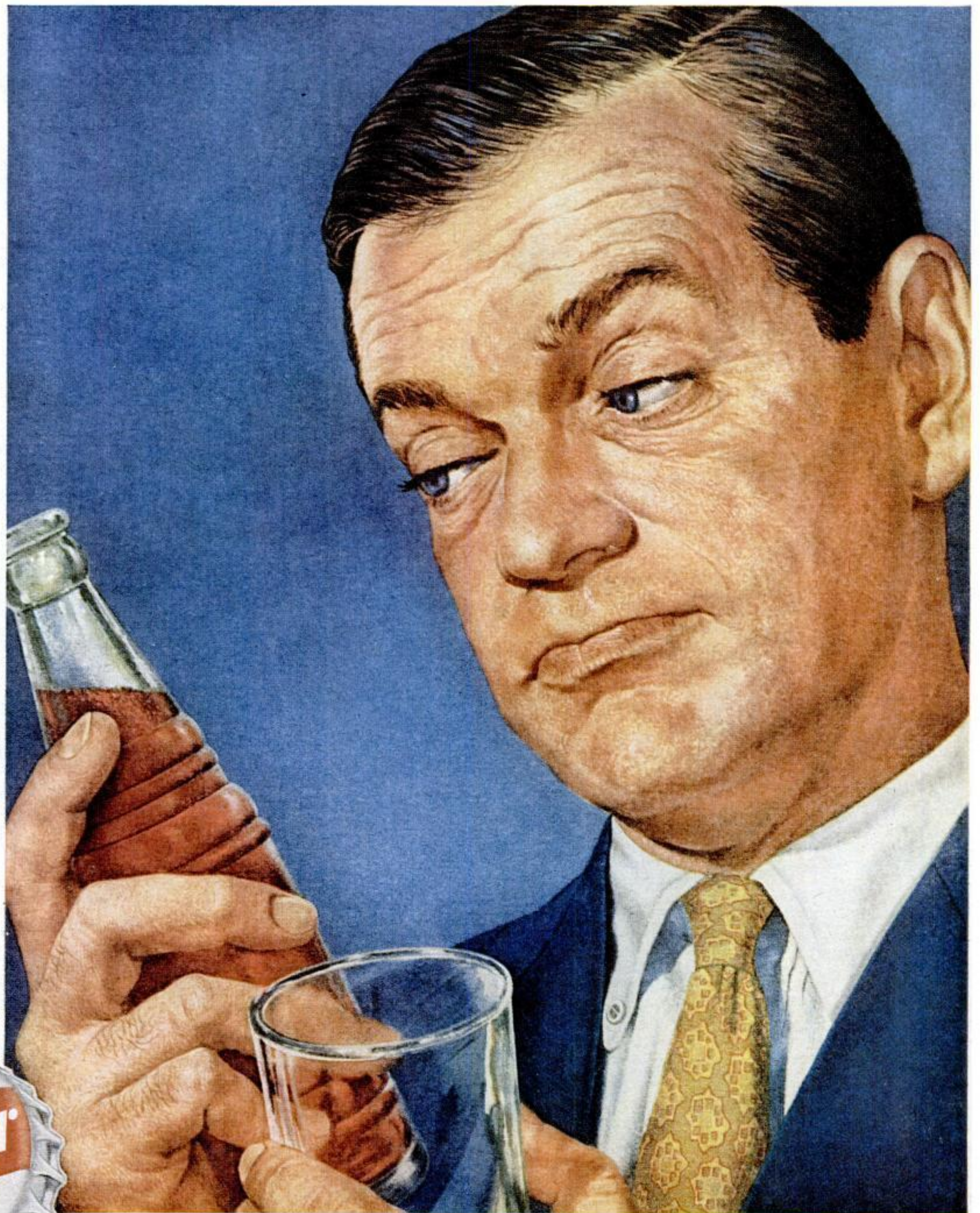
Dr Pepper isn't available everywhere—but please try to carry on as best you can until it is.

Once folks start drinking Dr Pepper, the famous "10, 2 and 4" pepper-upper, they generally refuse to buy any other kind of soft drink.

For good reason. Dr Pepper tastes so remarkably, distinctively different. There is really nothing else like it. It perks up parties, peps up food, makes fun so much *more* fun.

But one of the best things is the way Dr Pepper peps you up while it cools you off. It gives you a real lift when your energy is at its lowest—at 10 o'clock, 2 o'clock, 4 o'clock—or anytime!

However, if Dr Pepper isn't available in your town, please bear up and drink *something* until we can get there. Accept substitutes. It would be bad for the soft drink industry if folks just sat around drinking nothing until the glorious day Dr Pepper arrived.



frosty, man, frosty!

DR PEPPER COMPANY, DALLAS, TEXAS

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A feeling of quality* and refinement...

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ABOVE: SUPER 88 HOLIDAY SPORTSEDAN.

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Two-faced Swimmers in Crazy Caps

At first glance it may be difficult to tell whether the girls on the beach this summer are coming or going. The newest seashore accessories are bathing caps which have masklike faces decorating the back of the head. The caps are the invention of Betty Geib, a Long Island housewife, who originally made them to amuse her three children. After seeing the

success of some she made for a church bazaar, Mrs. Geib decided to go into business. Now, under the name of Betty Darling, she is manufacturing several versions, including the sea serpent, black cat and sunflower shown above, which sell from \$3 to \$6. The caps come in children's and adults' sizes, and their turn-around faces are guaranteed to turn heads.

Get Benny Goodman's newest album...



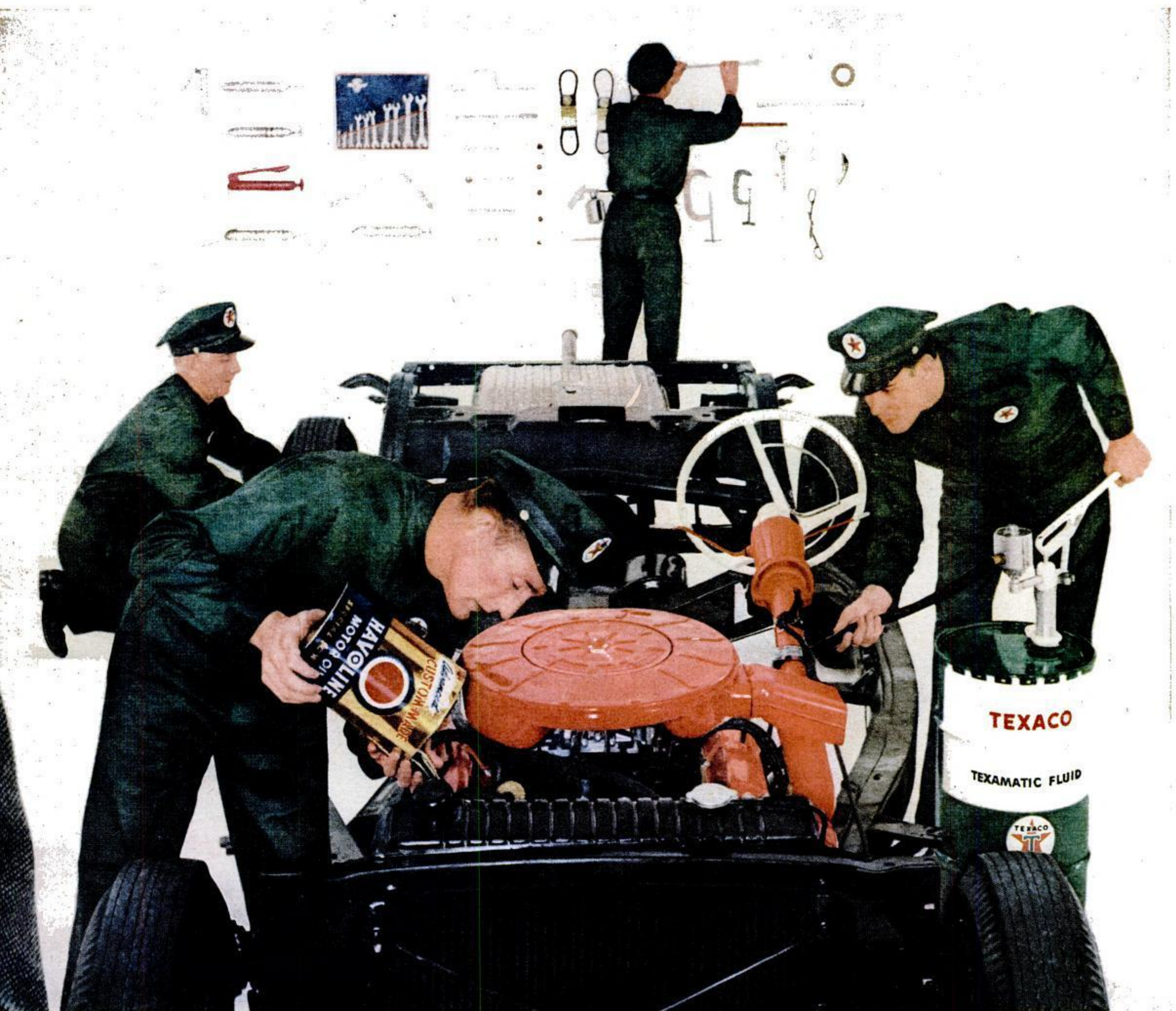
\$3.98
value only
\$1.00

"Here's how to get my newest Collector's Album; 12" LP; 11 great swing classics; for only one dollar," says Benny Goodman. Ask your Texaco Dealer for a coupon. Mail it with one dollar, check or money order. An exclusive Texaco Dealer offer! While you're there, get your Texaco Spring Safe-T check-up. (Many Texaco Dealers have a special "package price.") Shown are 23 points checked in Texaco's Spring car-conditioning . . .

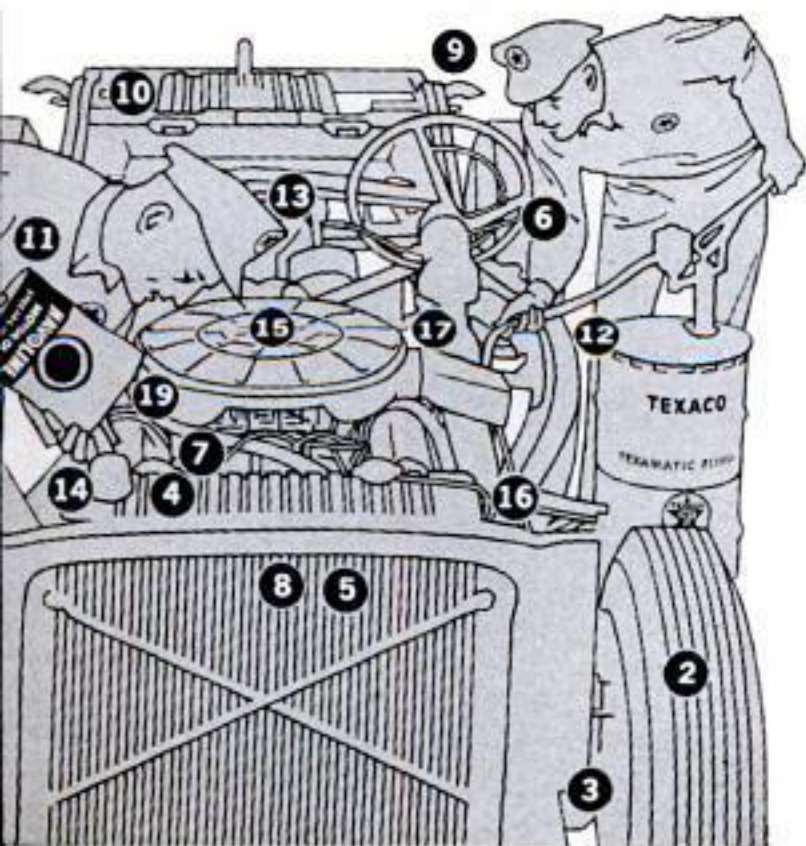
GET FREE COUPON AT TEXACO!



free coupon at your Texaco Dealer



Swing into Spring with a 23-point Safe-T check-up



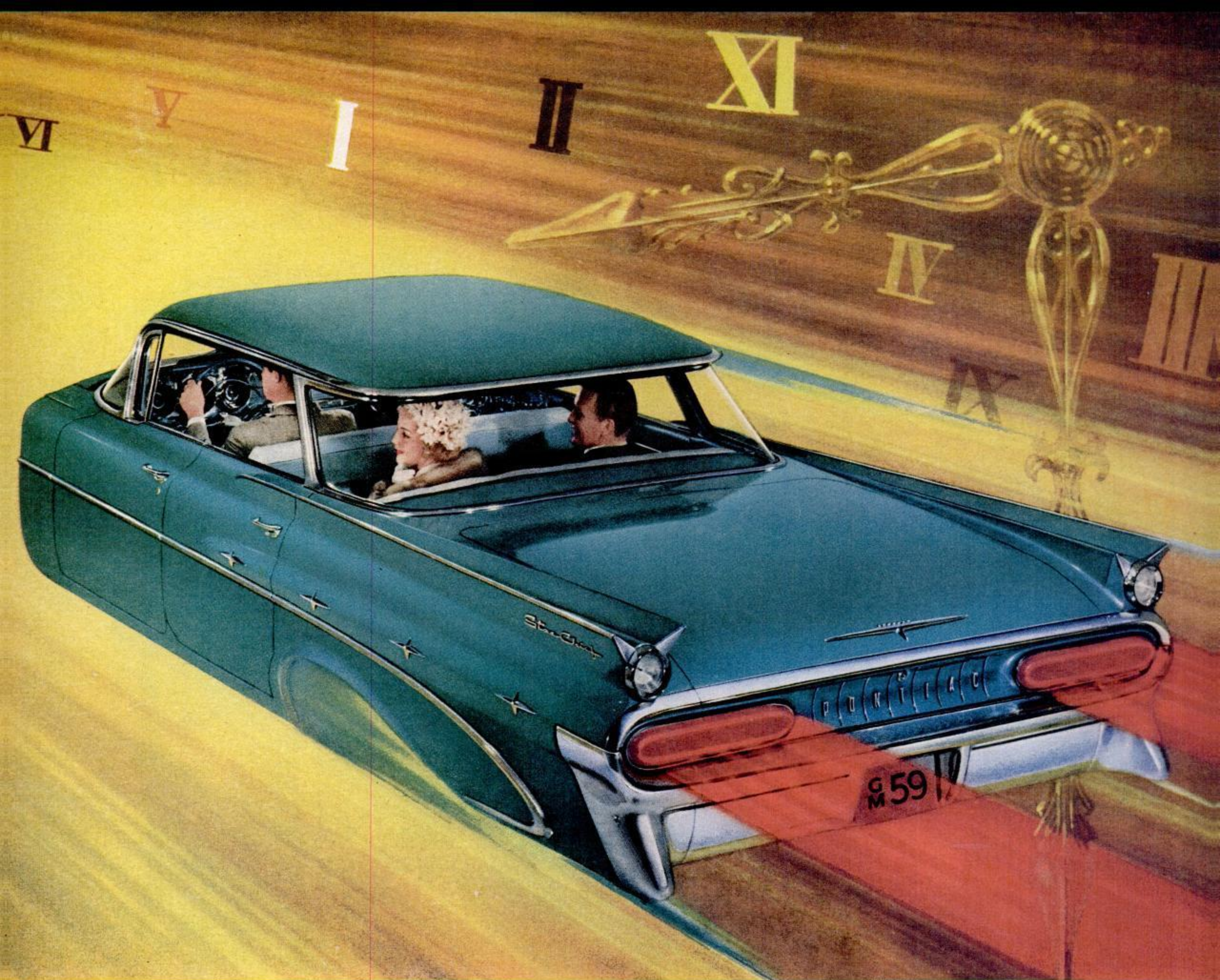
See diagram. Here are just a few of the services your Texaco Dealer is trained to do, and things he can check:

1 Front wheel alignment. 2 Tires. 3 Brakes. 4 Battery. 5 Horn. 6 Lights and signals. 7 Spark plugs. 8 Drain radiator of anti-freeze, add rust inhibitor; check pressure cap, fan belt, hose, water pump. 9 Muffler and tailpipe. 10 Lubricate chassis with Texaco Marfak. 11 Drain and re-fill crankcase with all-temperature Havoline Special 10W-30. 12 Transmission; if automatic, add or change fluid using Texaco Texamatic.

13 Differential. 14 Oil filter. 15 Air cleaner. 16 Power steering fluid. 17 Brake fluid. 18 Wheel bearings. 19 Manifold heat control valve. Not in diagram: 20 Windshield wipers. 21 Door hinges, locks and catches. 22 Clean windows and mirrors. 23 Clean car interior. Then—your Texaco Dealer fills 'er up with one of Texaco's two great gasolines: Sky Chief Su-preme with Petrox for instant power...or lively-action, regular price Fire Chief. Now...you're all set for safer, surer Spring and Summer driving.

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Never before was visible evidence such a sure promise of comfort and long life as in the "Time Proof" Body by Fisher.

You enjoy a luxurious new depth of color in its "Magic-Mirror Finish," with an unprecedented range of hues. It stays lustrous without waxing or polishing, remarkably resistant to stains.

Everything that greets your eyes, that cradles and protects you, is designed to keep its beauty and to banish noise and vibration. Rich contour-molded carpets and lock-stitched fabrics resist wear and tear

and suggest the ease, quiet, and living-room comfort of your home.

Wherever you turn your head—toward *every* window—you look through Safety Plate glass. You get more seat room, more entrance room, longer legroom. The luxurious upholstery is "inlaid"—deep-embossed by a Fisher Body-developed dielectric process.

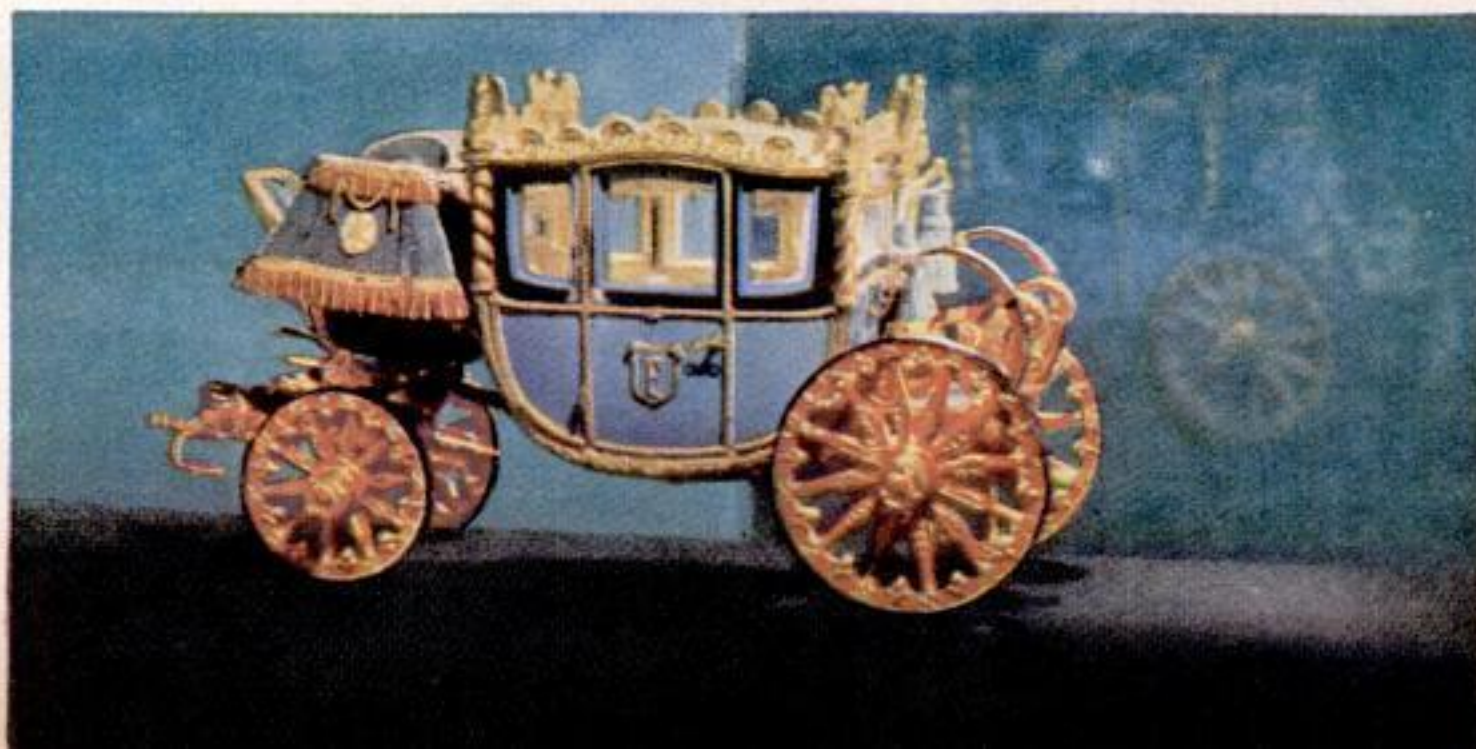
All this—and more—is yours for longer than ever in the "Time Proof" Body by Fisher in the "GM Five"—Chevrolet, Pontiac, Oldsmobile, Buick and Cadillac.

Only the "GM Five" give you the Bonus of BODY BY FISHER

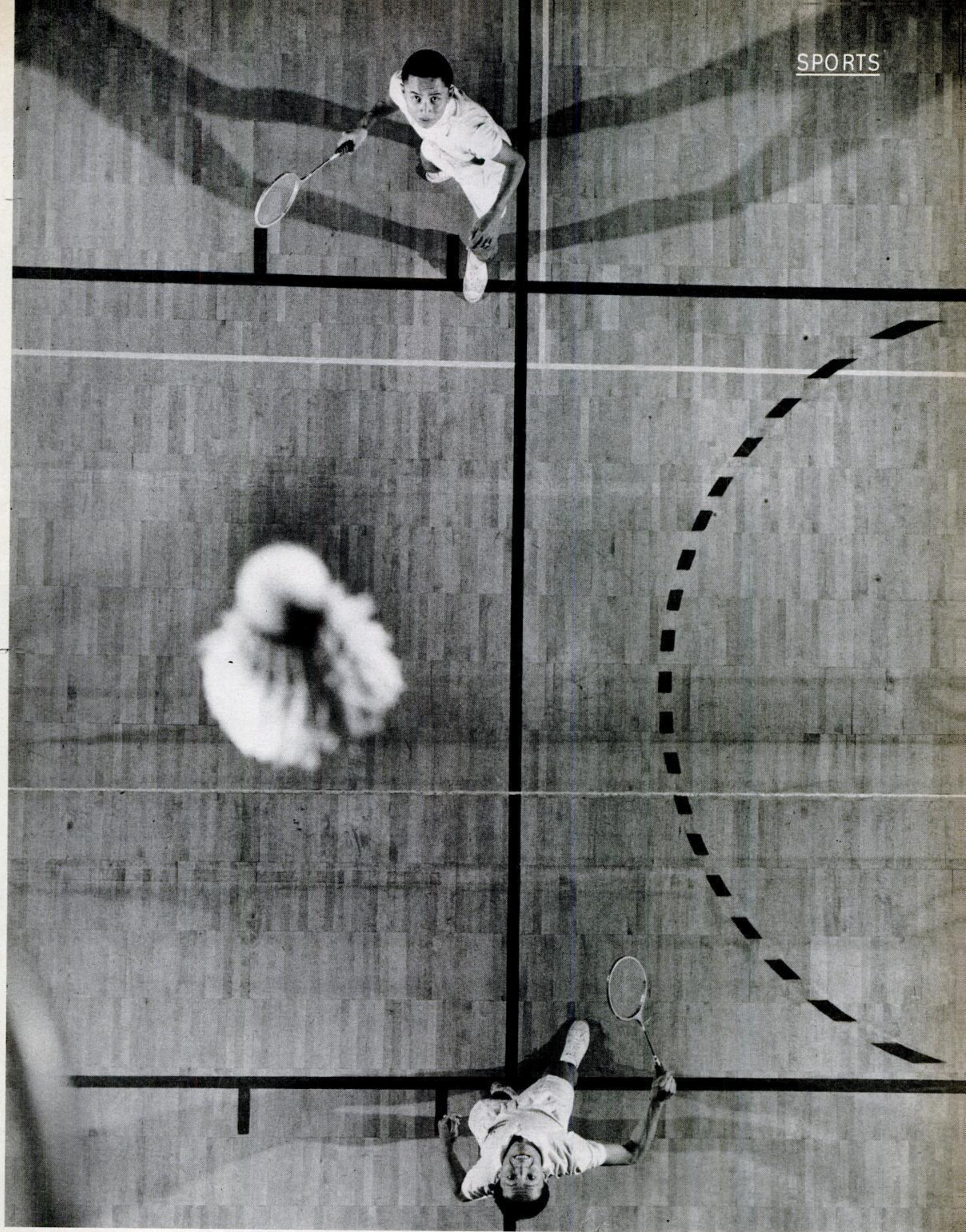
"THE MAGIC-MIRROR FINISH" THAT TIME CAN'T TOUCH

After 12 months' exposure to sun and weather, a test panel with Fisher Body's exclusive acrylic-lacquer finish (right) retained its brilliant color and mirrorlike gloss without polishing. The reflection of the famous

Fisher Body Coach proves it. Conventional lacquer (left) lost much of its color value, was dull, cloudy and shows almost no reflection.



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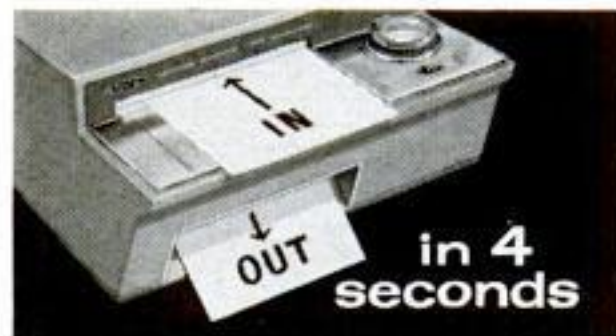
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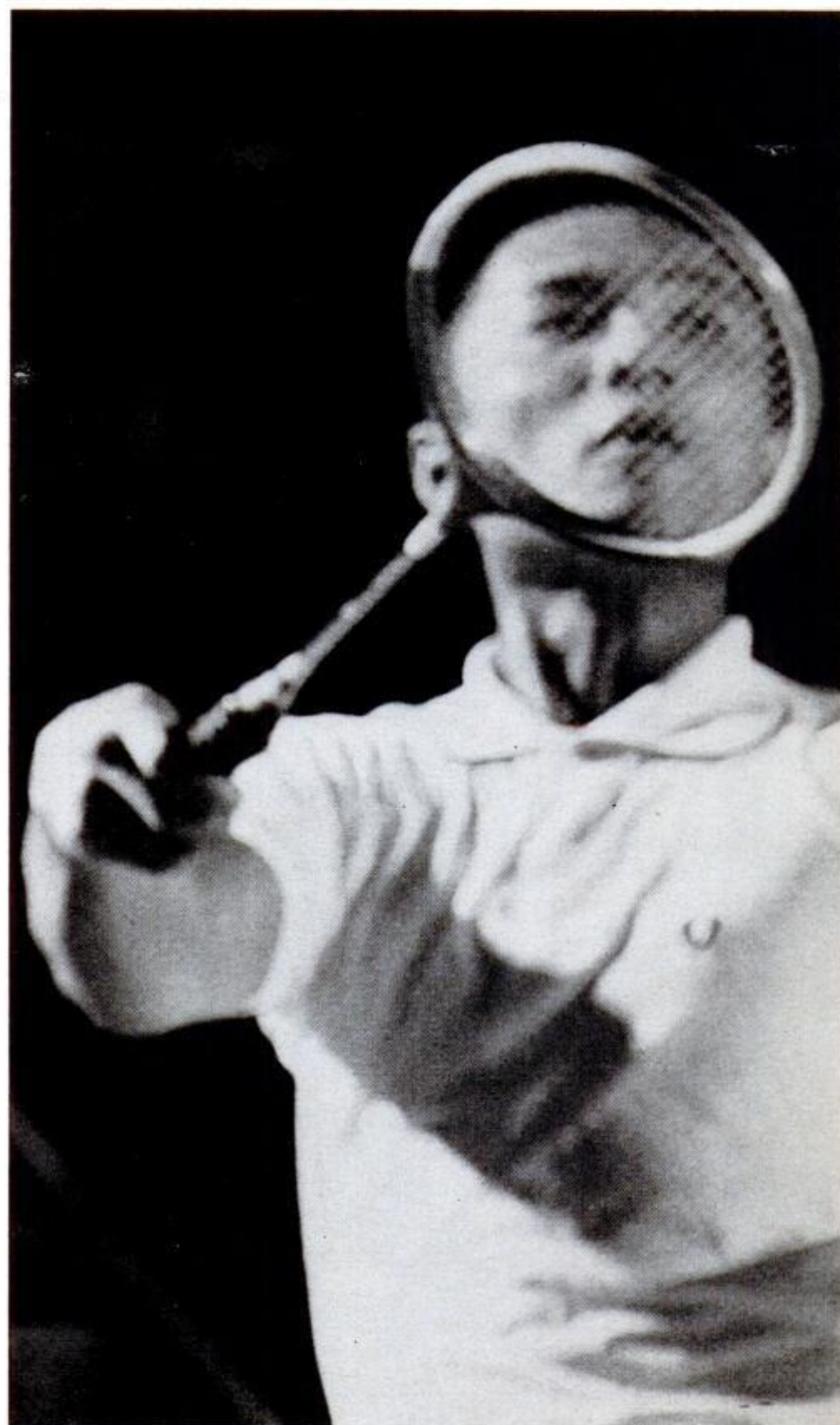
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BEST WITH 'BIRD' CONTINUED

INDONESIAN WINS AT BADMINTON

The man at the top of the preceding page is the world's most adept player of one of the world's fastest games. He is Tan Joe Hok of Indonesia, and his opponent, who has just knocked up a high lob, is Charoen Wattanasin of Thailand. After these two young Asians had routed America's best players in the U.S. badminton championships in Michigan, they came up against each other in the finals. Then the feathers really flew. When it was all over, 21-year-old Tan had proved again that nobody, not even a fellow Far Easterner, could match his dazzling array of shots.








In the small countries of the Far East, badminton is a national sport, taken very seriously. Tan Joe Hok (Hok means Lucky) learned to bat a shuttlecock playing on a thatch-roofed court against his father, mother and three sisters. Quickly mastering all of badminton's basic shots, he also developed a devastating, difficult-to-return slicing stroke. Last summer Tan led his Indonesian team to the world badminton championship, deposing the Malaysians who had held the title for the last decade. But now about to enter Baylor University as a pre-medical student, Tan may have to give badminton the bird. "If I don't study hard, I could get better," he says. "But I think I'll study hard."



FACE IN A FRAME, Tan Joe Hok reaches out to bat the bird during U.S. badminton championships at Grosse Pointe. He did not lose a set until finals.

HEADACHE? UPSET STOMACH? COLD?



Ever notice how often you
feel bad  all over when you
have a headache,  upset
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special kind of "all-over" relief
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Remember,
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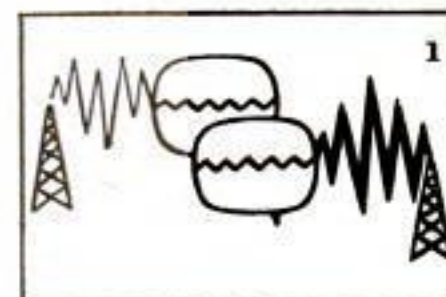


The Eldorado Sportable. A new kind of thin portable TV! Available in a variety of multi-tone finishes. 17-inch overall diagonal picture tube—156 square inch viewable picture.

Announcing the new RCA Victor SPORTABLE

The only portable TV with *all* the features you want most! The picture and sound of a big set—dramatic new styling—front tuning and sound—*plus* everything you need for the very best in portable performance, looks, and convenience.

1. Automatic Channel Equalizer to keep every picture, every channel at highest quality level. Prevents overloading and fading, adjusts for changes in signal strength.



2. New "Signal Guide" Tuner specially designed for top portable performance even in many fringe areas.

3. TV's Shape of Tomorrow—very thin, sleek, easy to carry. Fashion-finished back for all-around good looks.

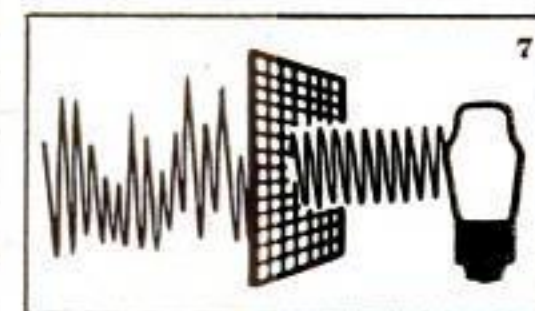


4. All tuning and speaker in front. Makes TV easier to tune. And you get world-renowned RCA Victor Sound.

5. New high-efficiency V-type, telescoping antenna.

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TO CURE HANGOVER, GERALDINE PAGE AS AGING MOVIE STAR PUTS ON OXYGEN MASK OPERATED BY HER CYNICALLY SOLICITOUS LOVER (PAUL NEWMAN)

LOVERS IN QUEST OF YOUTH

Superb actors bring fireworks to Tennessee Williams' drama of decadence

In most plays of Tennessee Williams, one can expect to find a preoccupation with evil, degeneracy and moral decay. His latest Broadway hit, *Sweet Bird of Youth*, is no exception. Yet his dogged devotion to the forlorn, the forgotten and the foregone—and two superb acting jobs—make sparks of brilliant theater shine through.

As a fading but flamboyant movie star named Ariadne Del Lago, Geraldine Page cuts both a horrifying and comically magnificent figure as she seeks to forget her lost youth by taking vodka, hashish and a young gigolo. In the role of Chance Wayne, her young lover, Paul Newman makes another unsavory character sympathetic. He too is unstrung by the first sign—his thinning hair—that youth is fading, and clings to his

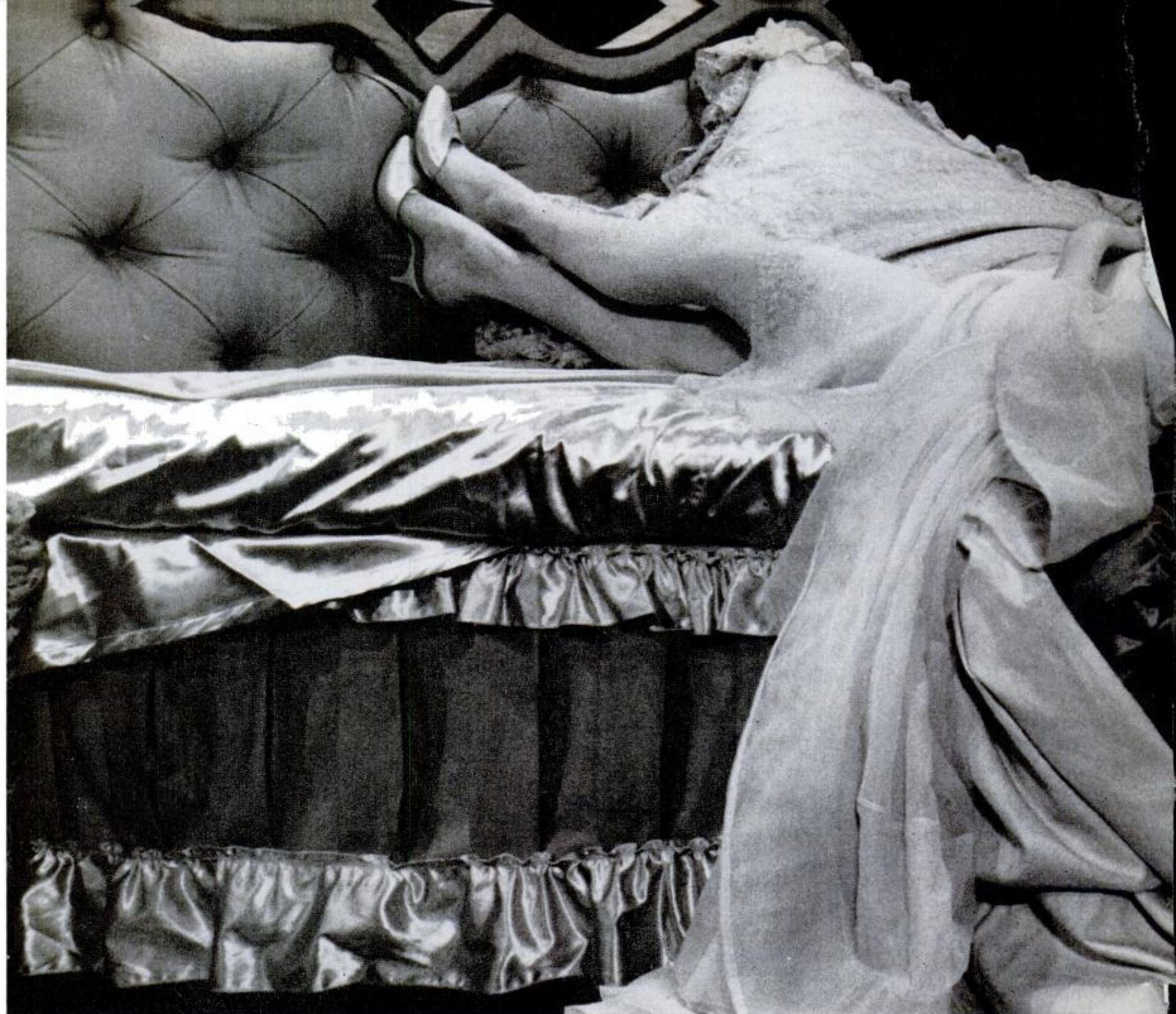
false dream of being a glamor boy and floating on a pink cloud of success.

Driving across the country, Chance and Ariadne stop over in a Louisiana gulf town where the play comes to its climax. Chance wants to take up again with a childhood sweetheart named Heavenly. Because of their affair, her father plans a brutal assault that will deprive Chance of his manhood. While the indomitable Ariadne escapes to resume her career, Chance resigns himself to being maimed.

Under Elia Kazan's highly charged direction, *Sweet Bird of Youth* is not everybody's cup of theatrical TNT. But it eloquently points out Tennessee Williams' moral: man's eternal corruption of mankind. And as a showcase for a pair of virtuoso talents the play could hardly be bettered.

**WILLIAMS
DRAMA**
CONTINUED

SMOKING HASHISH, the forlorn couple drift into a seemingly happy trance. Actually, Chance has hidden a tape-recorder underneath the bedspread, hoping to get the actress to talk about her use of narcotics so he can blackmail her later. In the end she goes on to new triumphs and Chance is left behind as the victim of time's relentless passing.





Certainly

WRIGLEY'S

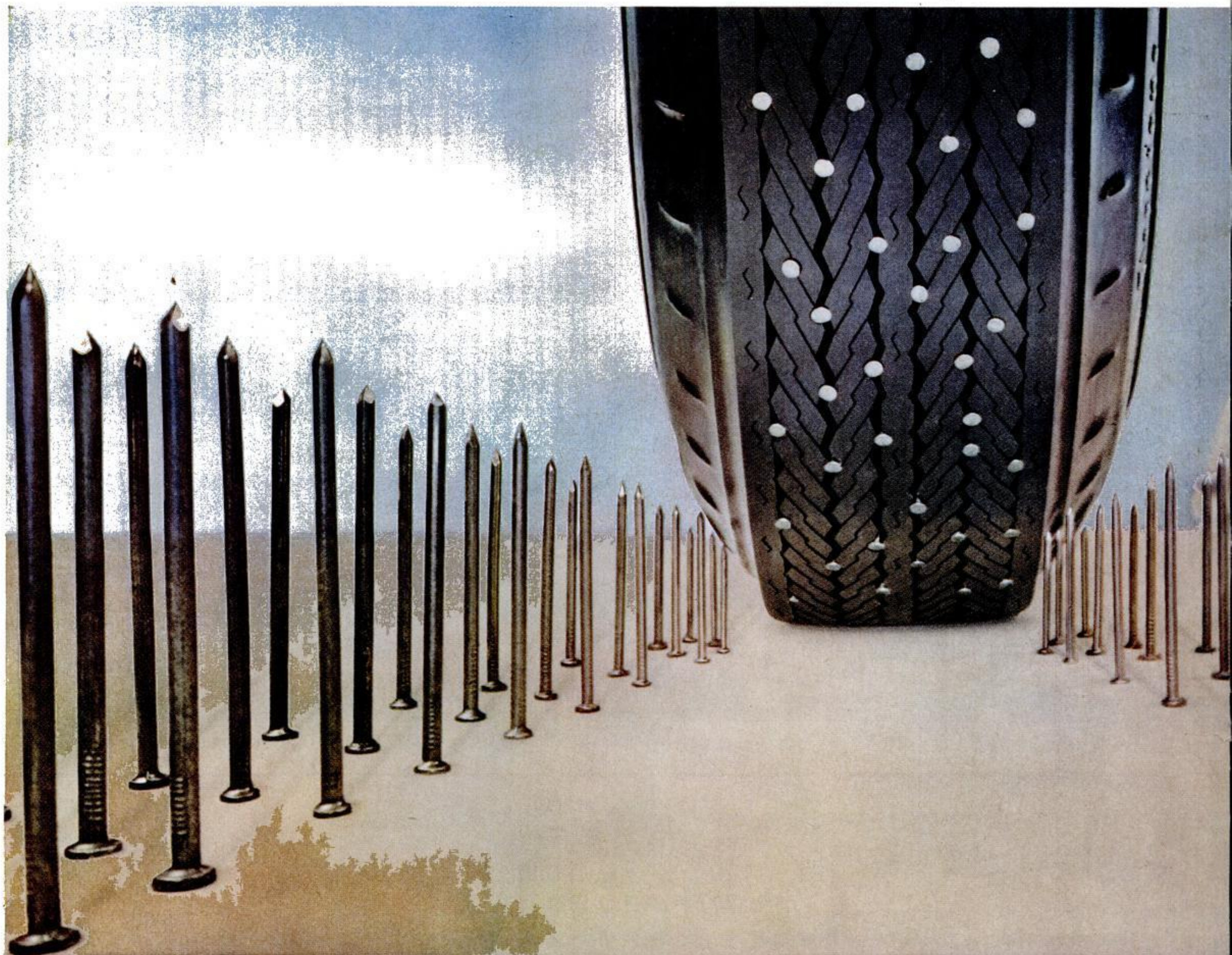
SPEARMINT

Chewing Gum

Enjoy the lively,
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It's hearty, satisfying
and it cools your mouth,
freshens your taste.

That's one reason more people
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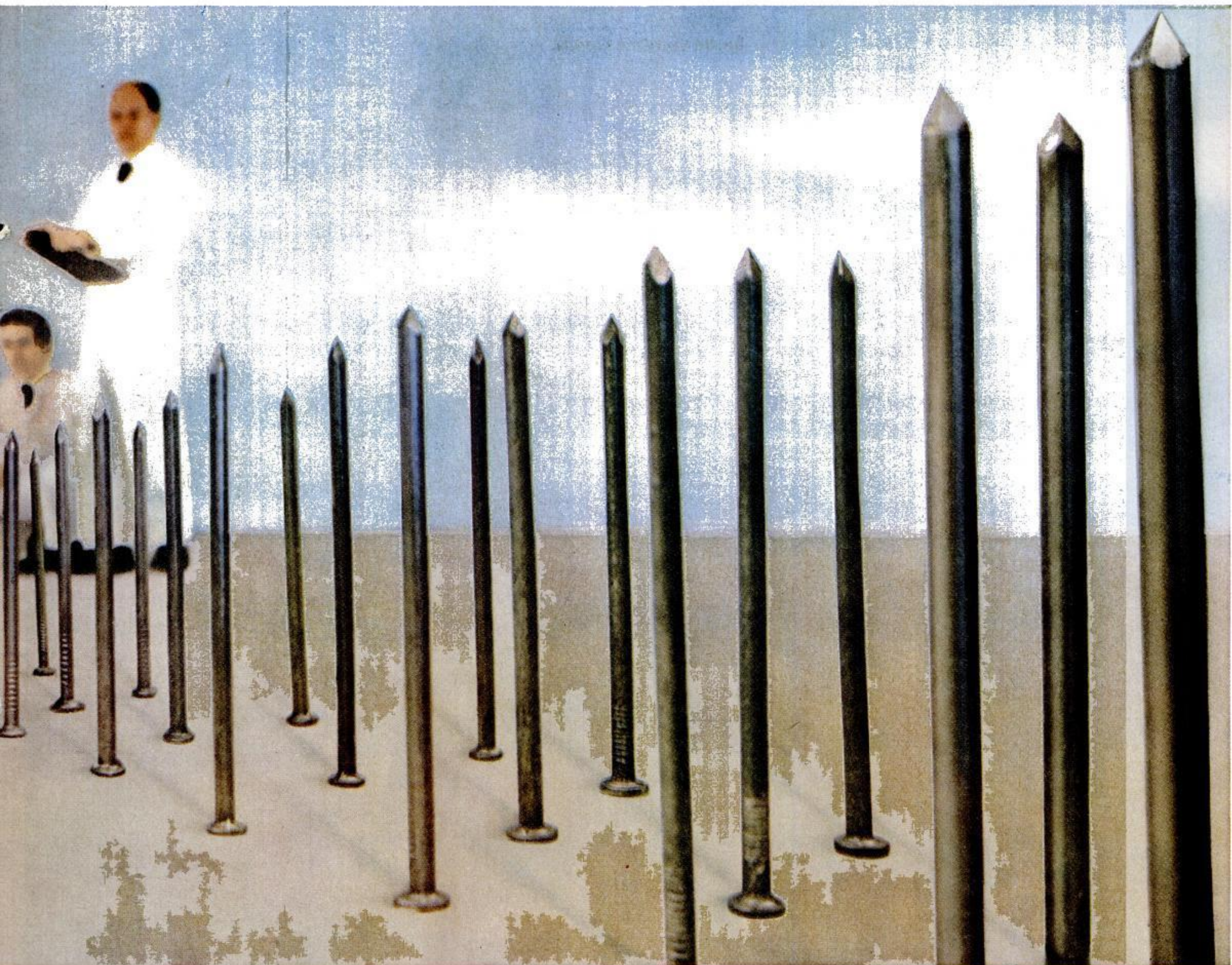
The new Firestone Premium Quality tire is first to bring you puncture-safe, blowout-safe turnpike performance with long high-speed mileage.

Here's the kind of tire protection you've wanted for years—but have never been able to find until now! The new Firestone Premium Quality tire is first to offer extra safeguards against the four big causes of tire failure—punctures, blowouts, skidding and wear.

This new tire's puncture-safe Silver Seal is the most efficient ever used in a modern tire. And, for added blowout safety, the Firestone Premium Quality tire combines a safety-diaphragm and nylon cord body to end the danger of sudden air loss.

Wider, deeper treads deliver a better hold on the road—a skid-resistant hold that remains efficient for thousands of extra miles. And you get the extra protection of Firestone Rubber-X, the longest wearing rubber ever used in Firestone tires.

Remember this Firestone Premium Quality protection when you're thinking about tires for your new or present car. The tires you're using now may make the down payment, and you can buy on convenient terms at your nearby Firestone Dealer or Store.



BLOWOUT SAFETY!



Puncture-safety in the Firestone Premium Quality tire is achieved by Firestone's exclusive Silver Seal inner lining. It smothers puncturing objects with an airtight grip. Firestone's built-in safety-diaphragm and nylon cord body end blowout hazards by preventing the sudden loss of air regardless of outer casing damage.

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AT INDEPENDENCE, MO. OVERLAND TRAIL TO THE WEST BEGAN

WAGONS

Out beyond the wide Missouri lay 2,000 of the cruelest miles America offered. But now in the 1840s whole families by the hundreds were lumbering across them in covered wagons, seeking their fortunes in the Far West. As they went, what grass there was quickly browned out as the scorching midsummer heat came on. Alkali water sickened men and beasts. In the choking dust and heat, sharp-ribbed oxen bleated with exhaustion and collapsed, stranding the wagons in dangerous Indian country. Rude graves and stinking animal carcasses were the milestones of the trail. And



STANFORD UNIVERSITY

A TRAGEDY OF THE TRAIL STRIKES A CALIFORNIA-BOUND FAMILY. DEEP IN INDIAN COUNTRY, WITH WATER SCANT AND THE FOOD RUNNING LOW,

HOW THE WEST WAS WON: PART III

HEAD WESTWARD

time pressed relentlessly. The last mountains had to be crossed before the early October snows fell. But all that mattered was what lay beyond, even though the prospects there were fearful too.

The West that the wagons aimed for had been opened by the explorers and trappers whose daring deeds LIFE told in Part I of its new series, "How the West Was Won." Independence, Mo. was the starting point for most wagons. Then the trail divided, as the great migration was dividing. The Santa Fe Trail led southwest toward Texas and New Mexico. The most heavily traveled route

was northwest on the Overland—or Oregon—Trail, up the North Platte, across the Divide and the flatlands to mountains again. At the Snake River the trail branched once more, south through the Sierras to California and north to Oregon.

Oregon! Missionaries had told of its verdant valleys, the timber and the game, and in the 1830s caravans had proved you could take loaded wagons clear to the Columbia. In 1842, 100 travelers set out; two years later, 1,400. Before the decade was over, the momentous westward migration to the lands of vision would hit flood tide.



OXEN COLLAPSE FROM HEAT, HUNGER AND THE STRAIN OF HAULING THE HEAVY WAGON. ARTIST CHARLES NAHL PAINTED THE SCENE ABOUT 1850

CONTINUED

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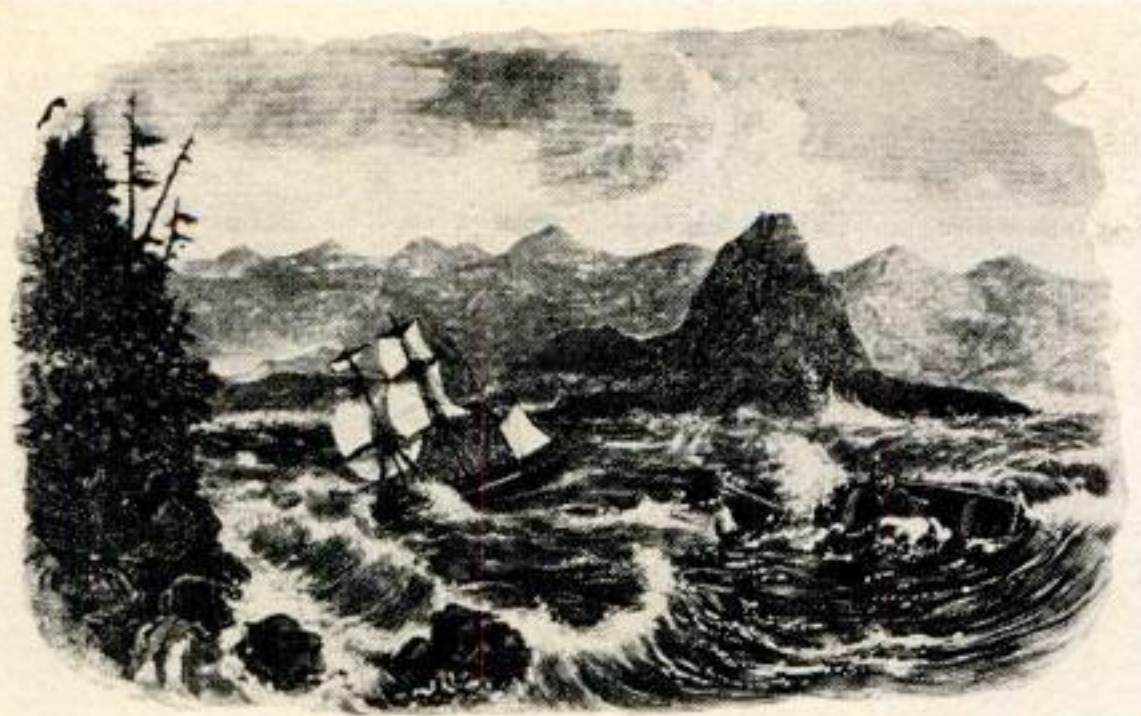


AMERICAN VILLAGE on the Willamette, Oregon City in 1846 had two churches, 100 houses and its own local government. All had grown up after five years of immigration. This sketch is by British Captain Sir Henry Warre.

FIRST U.S. SETTLEMENT on the Columbia, Fort Astoria was established on this site in 1811 by John Jacob Astor's men, renamed Fort George by the British who bought it in 1813. By 1841 it was used only as a ship lookout.



BOTH FROM LIBRARY OF CONGRESS



ASTOR SHIP, the *Tonquin*, runs the dangerous bar at mouth of the Columbia. Landing boat at right capsized and five men were drowned. Sketch is in book by Passenger Gabriel Franchère.

The Fur Seekers and First Foothold in Far Oregon

The Oregon toward which the wagons now made their arduous way was a huge, vague area that lay between Spanish California to the south and Russian Alaska to the north. The area was not yet even recognized as U.S. soil; Britain claimed it too. As far back as 1788 an American ship had been plying the Oregon coast, seeking furs. This was the *Columbia*, out of Boston, and it sailed on across the Pacific to become the first U.S. ship to circle the globe. In 1792 the *Columbia*, Captain Robert Gray commanding, was off to Oregon again. On May 11 a crewman noted: "Saw an appearance of a spacious harbor abreast the ship, haul'd our wind for itt, observ'd two sand bars making off, with a passage between them to a fine river. . . . We directed our course up this noble river in search of a village. . . . Capt. Gray named this river Columbia's."

The name would stick and the U.S. had its claim to Oregon. Gray's discovery excited many men and in 1810 led a New York fur merchant named John Jacob Astor to a daring plan. He would tap the West's fur resources at both ends, setting up trading posts on both the Missouri and the Columbia. He sent one party of men by ship around the Horn and another overland, both parties to meet on the Columbia.

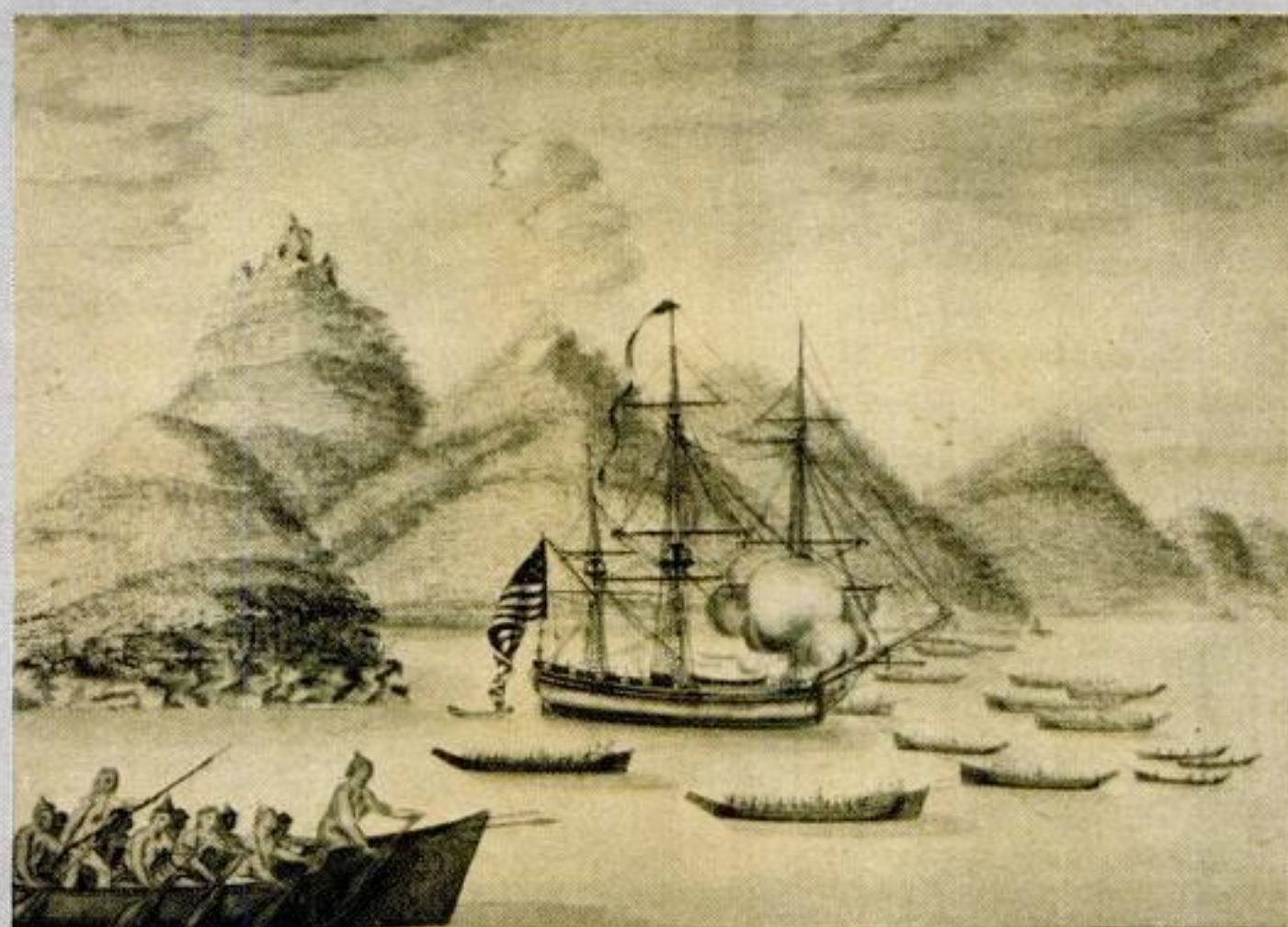
From the beginning there was trouble. The *Tonquin* lost a boatload of its men as they entered the river. Ten months later the overland party straggled in, half starved, ranks reduced by death and desertion. But Fort Astoria, built by the *Tonquin*'s men, in 1811 became Oregon's first U.S. settlement. During the War of 1812, Astor was forced to sell the fort to the rival North West Company. But the national foot was in the door, as Astor noted in a letter to President Madison.

In 1818 Britain and the U.S. agreed to joint occupation of Oregon. For the next quarter century each nation kept a wary watch on the other's doings through reports from traders and trappers. Britain even sent an undercover agent: an army captain named Sir Henry James Warre, who left a handsome record of Oregon in the 1840s (*opposite page*).

By then the dispute over who would have Oregon threatened to blow up into war. But a growing stream of new American settlers was arriving by land and by sea. Ardent U.S. expansionists cried for a boundary at "54° 40' or fight." Cooler diplomatic heads settled on 49° and no fight. Below it, after 1846, Oregon was indisputably part of the United States.

ASTOR'S SIGNATURE ENDED HIS 1813 LETTER TO MADISON

CAPTAIN GRAY DISCOVERS THE COLUMBIA



DISPERSING INDIANS, Captain Gray's *Columbia* fires cannon over the canoes. The attack, one of several during ship's stay, occurred in Juan de Fuca Strait. This drawing and two below are by George Davidson, who was aboard.



DESCRIBING DISCOVERY of the Columbia, Captain Gray points toward his ship, which flies the U.S. flag. The caption by Artist Davidson suggests that the scene is Oregon, though the parasoled lady (*left*) looks like China.



BUILDING A SLOOP, the *Adventure*, Gray's men work in a rough shipyard on Clayoquot Sound, 17 miles in from the Pacific. They wintered here in 1791-92 before finding the Columbia. Sloop's frame was brought from Boston.

Rigors of Trail: A Traveler's View

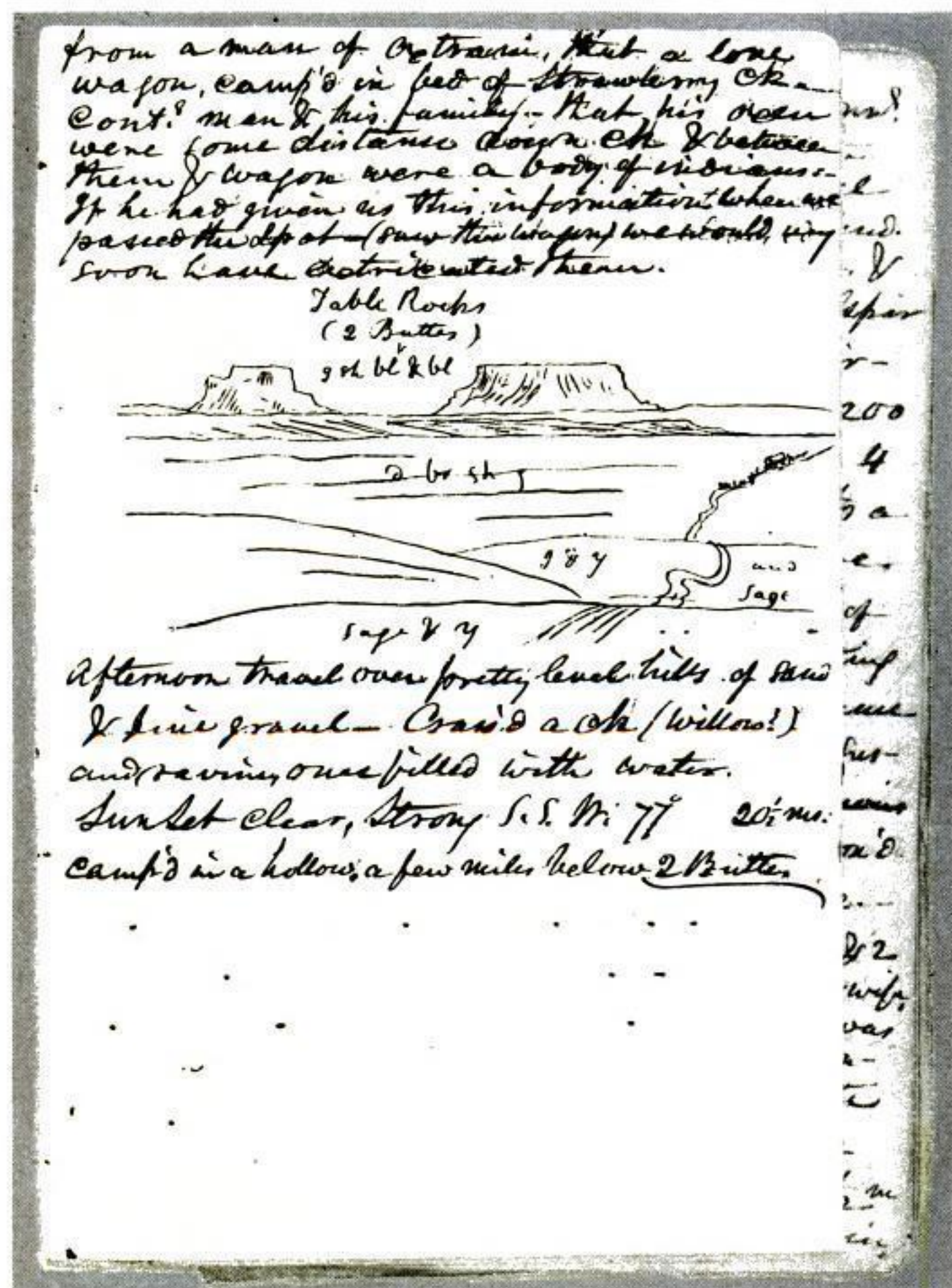
In the one month of April 1849, 20,000 travelers headed west from the Missouri. Among them was a 44-year-old government draftsman named J. Goldsborough Bruff. Bored by Washington desk work, he had recruited 65 men for what he called the Washington City and California Gold-Mining Association, picked up wagons at Pittsburgh, boated to St. Joseph, Mo. and set forth. From Bruff's voluminous journal and his sketches come the best impression of the rigors of the Overland Trail.

"A rude grave here," he wrote, in a notation that would recur almost every day. "A pack of wolves saluted us. . . . Men and animals tired, thirsty and dusty. . . . Road-powder blinding and choking us. . . . Saw burnt remains of several wagons. . . . At least 150 miles longer than we thought it would be to the settlements. . . . 3 mules fell here . . . had to be left for the wolves. . . . Two of the most disorderly [men] are talking about leaving, the quicker they do so, the better."

Bruff led with notable skill, though amid increasing dissension, until they reached the Sierras. Here he erred, electing to take a cut-off which proved longer and harder. Only 35 miles short of the Sacramento, Bruff ordered the rest of the party to proceed with the few remaining, half-dead mules and send back help. None ever came. After a harrowing winter, Bruff staggered on alone to the river. He found no gold and returned to Washington, content to be a civil servant until he died at 84.



DEAD OXEN litter the ground near Rabbit Hole Springs in Nevada, which Bruff's party reached in late September. "Stench suffocating," wrote Bruff. "The road . . . beat perfectly bare of everything but dust, carcasses, and relics



BRUFF'S JOURNAL for July 31, 1849 shows two buttes near South Pass. He says he learned of a family, traveling alone, who lost their oxen because of Indians. Had he known in time, "we would very soon have extricated them."

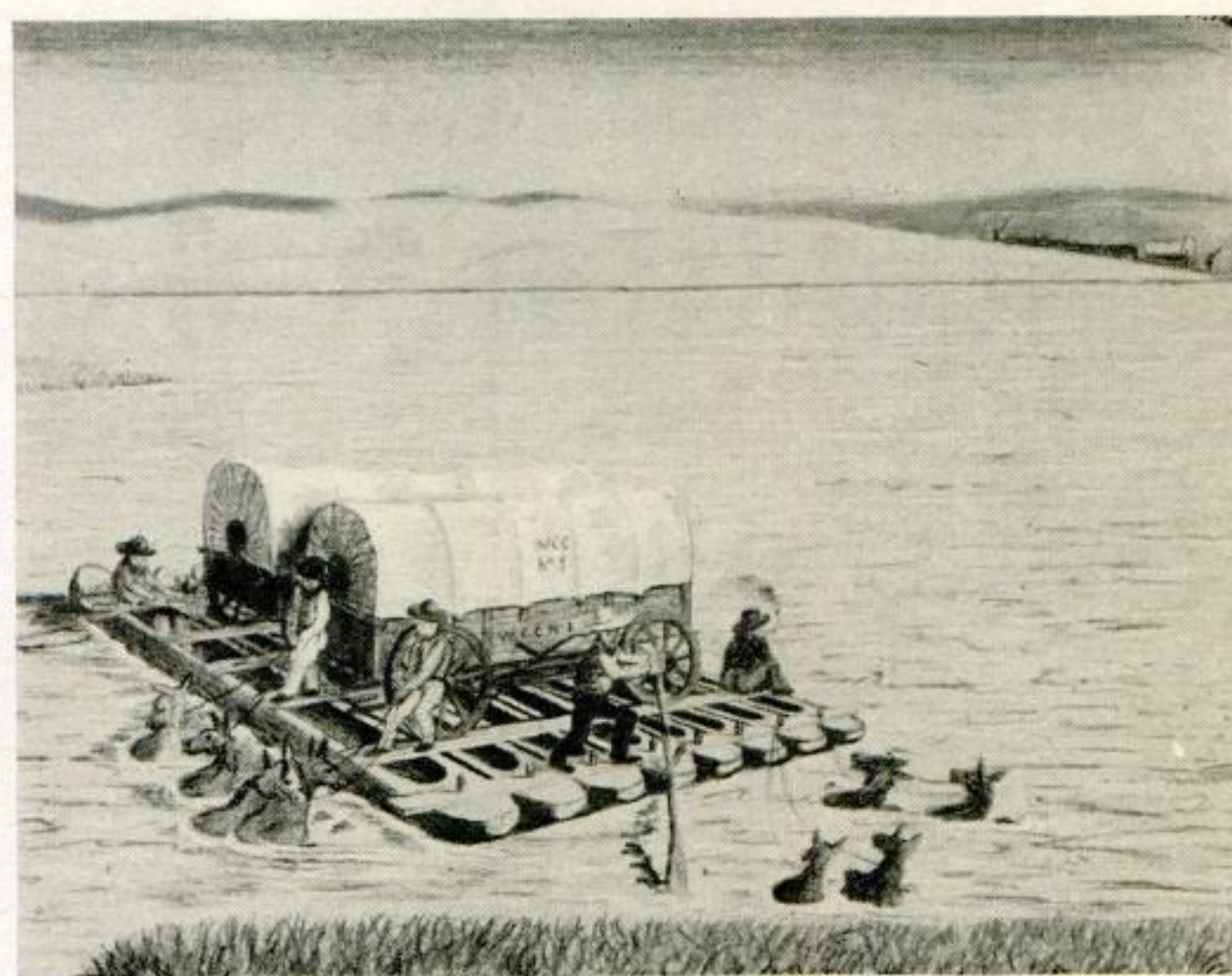
INDEPENDENCE ROCK, rising 190 feet above the Sweetwater River in Wyoming, was the trail's most famous landmark, where travelers carved their names. Bruff's men are climbing to its top. The expedition is camped below.



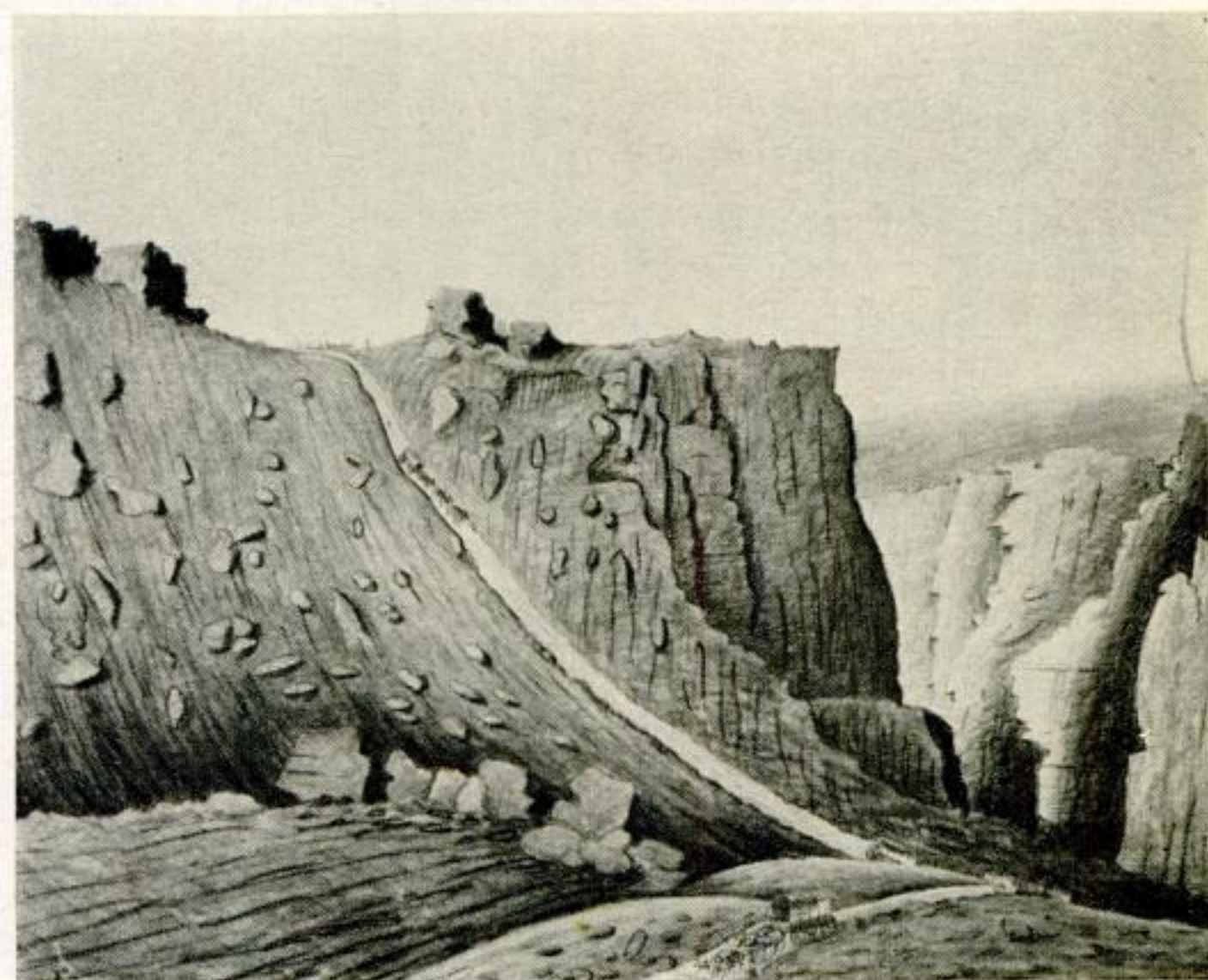
FIVE FROM HUNTINGTON LIBRARY, SAN MARINO, CALIF.



of used-up wagons. . . . There was scarcely space for the wagons to reach the holes, for the ox-carcases. . . . I counted 82 dead oxen, 2 dead horses, and 1 mule—in an area of 1/10 of a mile." Scavengers circle thickly overhead.



FERRY over North Platte in Wyoming was eight canoes lashed together. Down-river, some Mormons had insisted Bruff use their ferry. Bruff held them off at gunpoint, pushed on to this one, which crossed at a better place.



PERILOUS PATH in Nevada led to High Rock Canyon. Its base was littered with wrecks. "I thought it must be 'the jumping-off place,'" said Bruff. "We double locked the wheels and carefully led the mules . . . successfully."



CHOW TIME on the trail, if the going were good, brought meal of coffee and buffalo meat, heated over a fire of buffalo chips. The manure, or cow's wood, as some called it, was often the only fuel available on the treeless plains.

The Efficient 'Yanqui Empresarios' and the Colonizing of Texas

Two decades before the first settlers headed northwest to Oregon, Americans had already begun to settle the lands that lay below the southwest trails. Texas was not American but *yanquis* were spilling into the old Spanish province, now a part of the newly born Mexican republic.

Spain had claimed Texas when Cabeza de Vaca hiked across it in 1534 and Coronado explored it on his quest for the Seven Cities of Cibola. In 1690 Spanish friars established the first mission in Texas, on the Neches River near the Gulf Coast. American involvement began violently a century later when an adventurer named Philip Nolan led a sortie, then called a filibustering expedition, into Texas. He made off with 1,300 horses, but when he tried to repeat his trick in 1801, the Spaniards caught and killed him.

The Louisiana Purchase gave the U.S. a more legal interest in Texas. The boundaries of the purchase were unclear and the U.S. insisted that they included Texas. Spain disputed the claim, but soon she had bigger troubles.

In 1810 Mexico opened a full-scale revolt against Spanish rule. Under the pretext of aiding the revolutionists, a filibustering army proclaimed Texas an independent state. But the Spaniards turned and annihilated them in south central Texas. The region, left lawless, became a vast haven for bandits. On Galveston Island, Pirate Jean Lafitte set up a thriving slave business, and Jim Bowie (who would die later at the Alamo) made a small fortune buying slaves from Lafitte at a dollar a pound and selling them in New Orleans for up to seven times that.

Mexico won her independence in 1821. Earlier that year, Spain had ratified an agreement with the U.S. By it, the U.S. got Florida (for \$5 million) and agreed that the Red River, not the Rio Grande, was the western boundary of Louisiana. Texas thus now belonged to Mexico.

The revolution had still been in progress when, in 1820, an elderly American named Moses Austin showed up in San Antonio to call on the governor. Austin was a Connecticut-born entrepreneur who had run a lead mine near the Mississippi and become a Spanish subject while the river was still Spain's. He had a plan for the governor. He wanted to become an *empresario*: get a sizable land grant and colonize it with families from the U.S. Though hostile at first, the governor gave his approval. Austin headed home to start planning. On the way he took sick and died.

So enters, in 1821, the first great figure of Texas history, Moses Austin's son, Stephen. He had been a newspaper editor, merchant and federal judge. Now at 27 he took over for his father. He advertised his offer: land at 12½¢ an acre, colonists to become Mexican subjects and Catholics (although this stipulation was never enforced). In the winter of 1821-22 Austin set the first families on their lands.

At the start there were troubles. One boatload of colonists landed

at the wrong place, gave up and went home. Worse, Austin found the Mexican government was backing away from its agreement. He hurried to Mexico City and spent a year negotiating with one government, then with another which overthrew the first. At last terms were set, handsomely. A farmer would get a *labor*—177 acres. A rancher would get a *sitio*—4,428 acres. For his work, the *empresario* would receive three *haciendas*—equal to 15 *sitios* or nearly 67,000 acres—plus two *labores* for each 200 families he brought in.

In 1823 Austin returned to San Antonio and set up his colonial capital in a log cabin (*opposite page*) at San Felipe de Austin in east Texas. There were more problems—poor harvests and marauding Indians. But the *yanquis* went ahead, boldly and efficiently. By 1825 Austin had his first 300 families and got a new grant, as he did again in 1827 and 1828. By 1831 there were 5,700 settlers in his colonies, and other *empresarios* had brought thousands more.

Mexico now began to view with growing alarm the sizable American colony, and the expansionist

talk from Washington about Texas. In 1830 a sweeping Mexican decree virtually halted further immigration and, even more drastically, abolished slavery—a blow to colonists who had sunk fortunes into cotton plantations. Austin got the antislavery restriction partially lifted. But Mexican rule became more harsh. In 1832 the colonists held their first convention to shape a common policy; Austin was elected president. When the convention met again the following year, one of the delegates to the meeting was an old U.S. hero of the War of 1812, Sam Houston.

As a boy, Sam Houston had run away from home and lived with the Cherokee Indians, who later made him a member of the tribe. As a soldier he served under Andrew Jackson, then became a lawyer and, at 34, governor of Tennessee. In 1832 Jackson sent him to negotiate with the Indians along the Texas border. Houston decided to stay in Texas.

The 1833 convention sent Austin to Mexico City to demand unrestricted immigration. Austin was jailed and then detained and when he got back to Texas in 1835 conflict was imminent. At the town of Gonzales, Mexican soldiers ordered Texas militiamen to surrender a cannon. The Texans opened fire and Gonzales became the Lexington of the Texas revolution.

A new colonial government put Sam Houston in command of the Texas forces. Hundreds of volunteers came from all over the U.S. to help the Texans. A force led by Austin had laid siege to San Antonio. Austin left for Washington to seek U.S. help, but his men captured the city. To hold it, a small band under Lieut. Colonel William Travis garrisoned themselves in a former mission called the Alamo. The bloody events which followed shattered Mexican rule and doomed a way of life that had been a century and a half in the making.



HOUSTON AT 26



HOUSTON AT 64

BOTH FROM SAN JACINTO MUSEUM, HOUSTON



MEXICAN TERRITORY which became part of the U.S. is shown in light color. Together, the three parcels eventually constituted all or part of 10 states, an area which is roughly as large as the entire United States of 1783.



CAPITOL, AUSTIN, TEXAS

STEPHEN F. AUSTIN, the laws of Mexico in one hand, reaches for his rifle with the other in this scene, set in his cabin at San Felipe de Austin in 1824. As an *empresario*, distributing land under a Mexican grant, he had been about

to issue title to the tract sketched on the log floor by his surveyor when a scout, his head wounded, tomahawk in hand, burst in with news of a raid by Karankawan Indians. At lower left is Baron de Bastrop, land commissioner.

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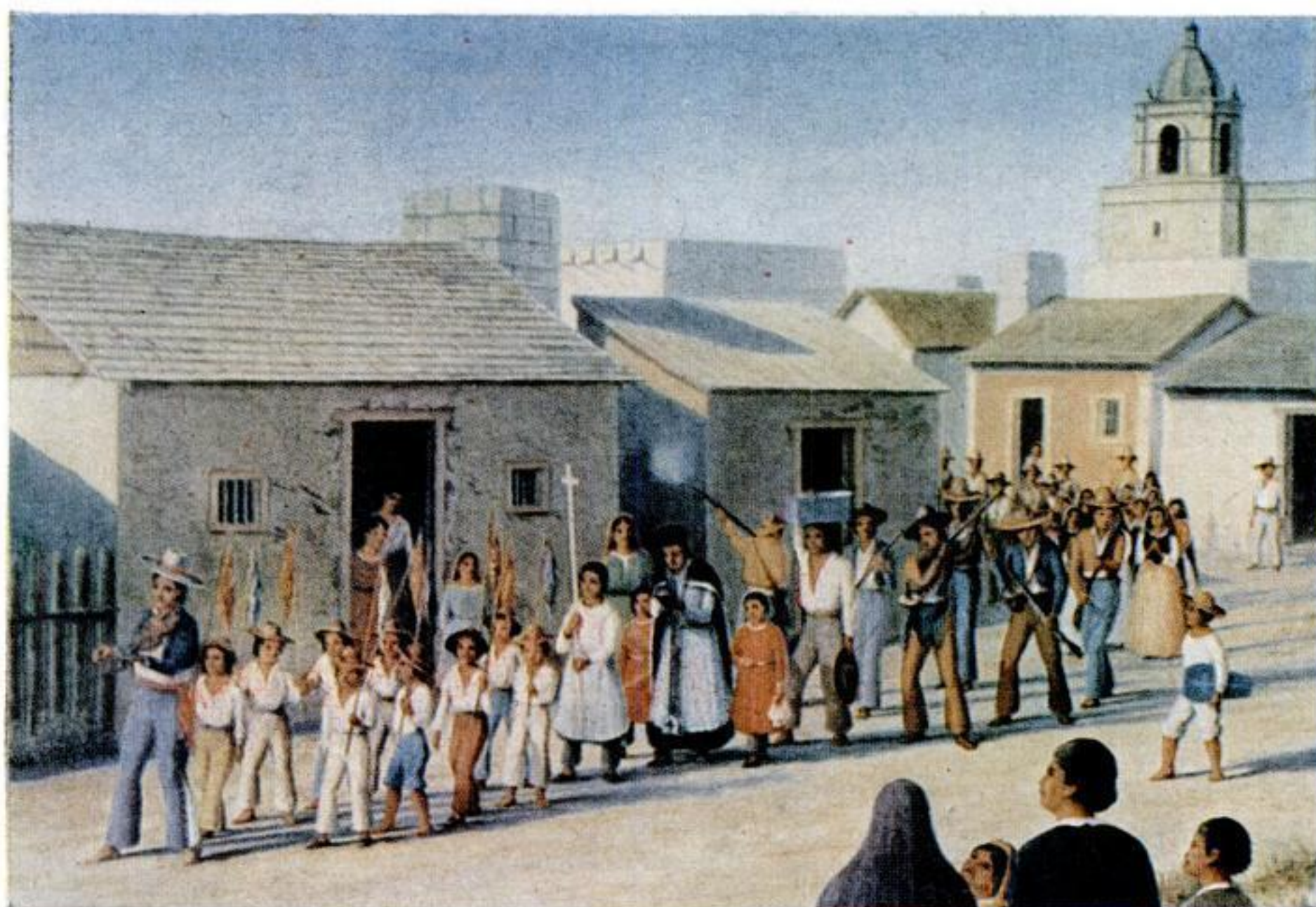


WEDDING PARTY was painted by Theodore Gentilz at the Mission of San Juan Capistrano of Texas. The church still stands near San Antonio.



MAKING TORTILLAS, two ladies shape them → for baking on the stove behind them. Narrow windows, thick walls keep houses cool in Texas heat.





CORTEGE of a dead child moves somberly from San Antonio's San Fernando Cathedral, whose bell tower is visible at right, to the burying ground.

A fiddler leads the way and a man, possibly the child's father, carries the casket on his head; a boy has its lid. The men with rifles fire in salute.

Timeless Ways of the Earliest Texans

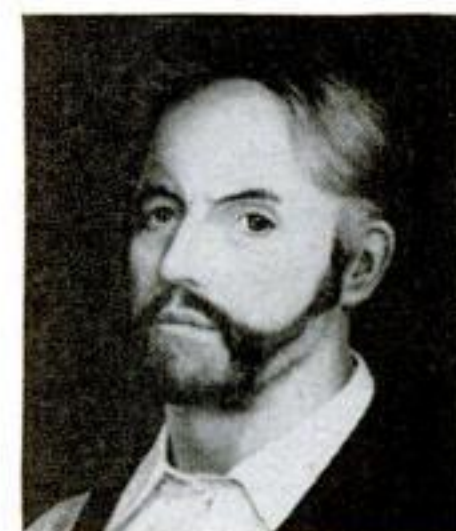
In the plains and mountain West, the advancing Americans found Indians who were usually primitive, warring wanderers. But in the Southwest *yanquis* confronted a settled and proud civilization, whose faith and forms were those of Spain.

To Texas in 1844 came an Alsatian painter named Theodore Gentilz. Even at that late date he found and recorded a Spanish-American way of life that had changed scarcely for years. But if the externals seemed timeless, there had been far-reaching changes in the society itself.

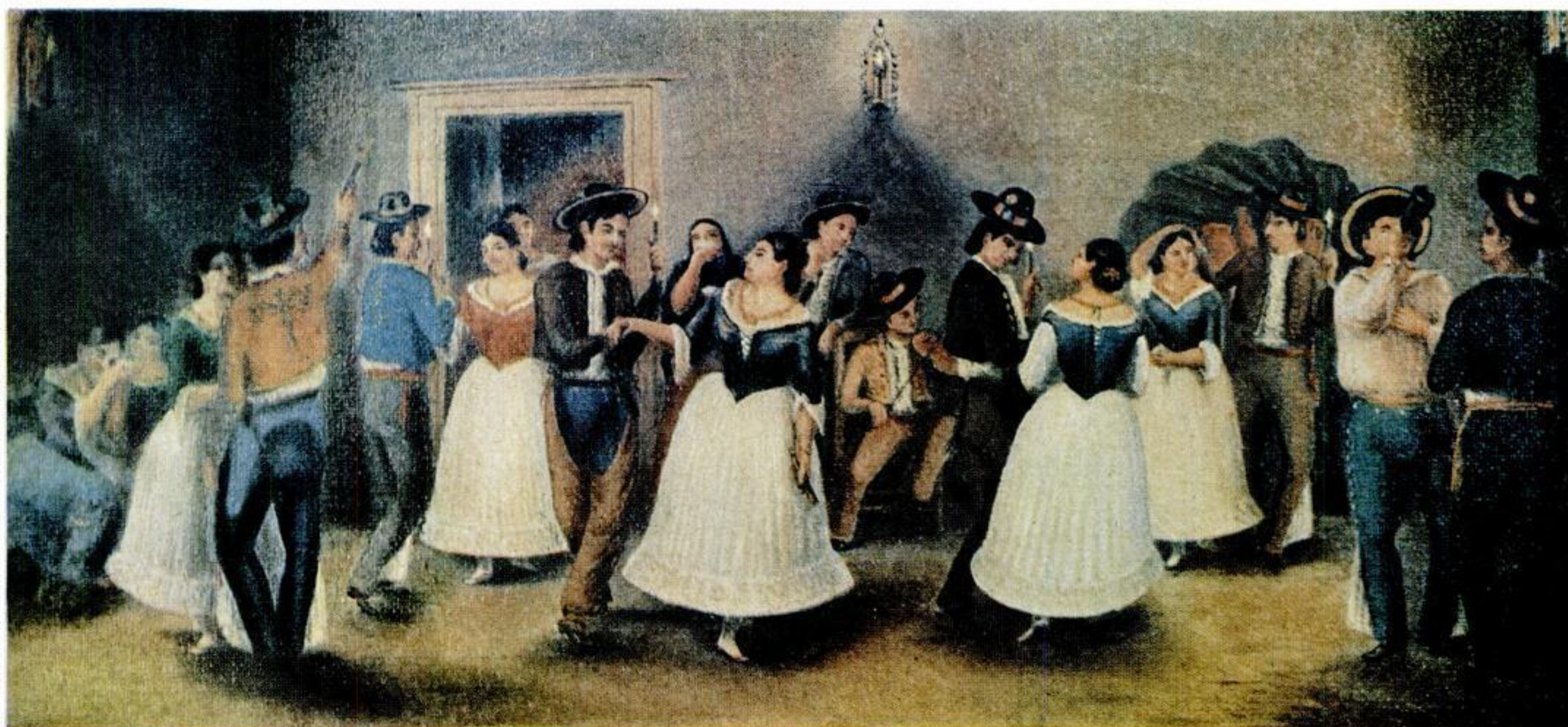
Spain's hold in Texas had been built primarily on the mission system. There were by 1793 more than 50: a network of

settlements brilliantly led by missionaries whose goal was to convert and pacify the Indians. The padres taught them farming and crafts and in the process created prosperous farms and communities which lured white settlers from Mexico.

Then, in 1794, in a well-meaning step toward colonial reform, Spain secularized the missions, giving the Indians title to their cattle and lands. Without the firm control of the padres, many farms went to weeds and hard times came for both the Indians and whites. No longer a forceful, expanding community, the Mexicans in Texas would thereafter be vulnerable to the dynamic colonizing force from the north.



THEODORE GENTILZ

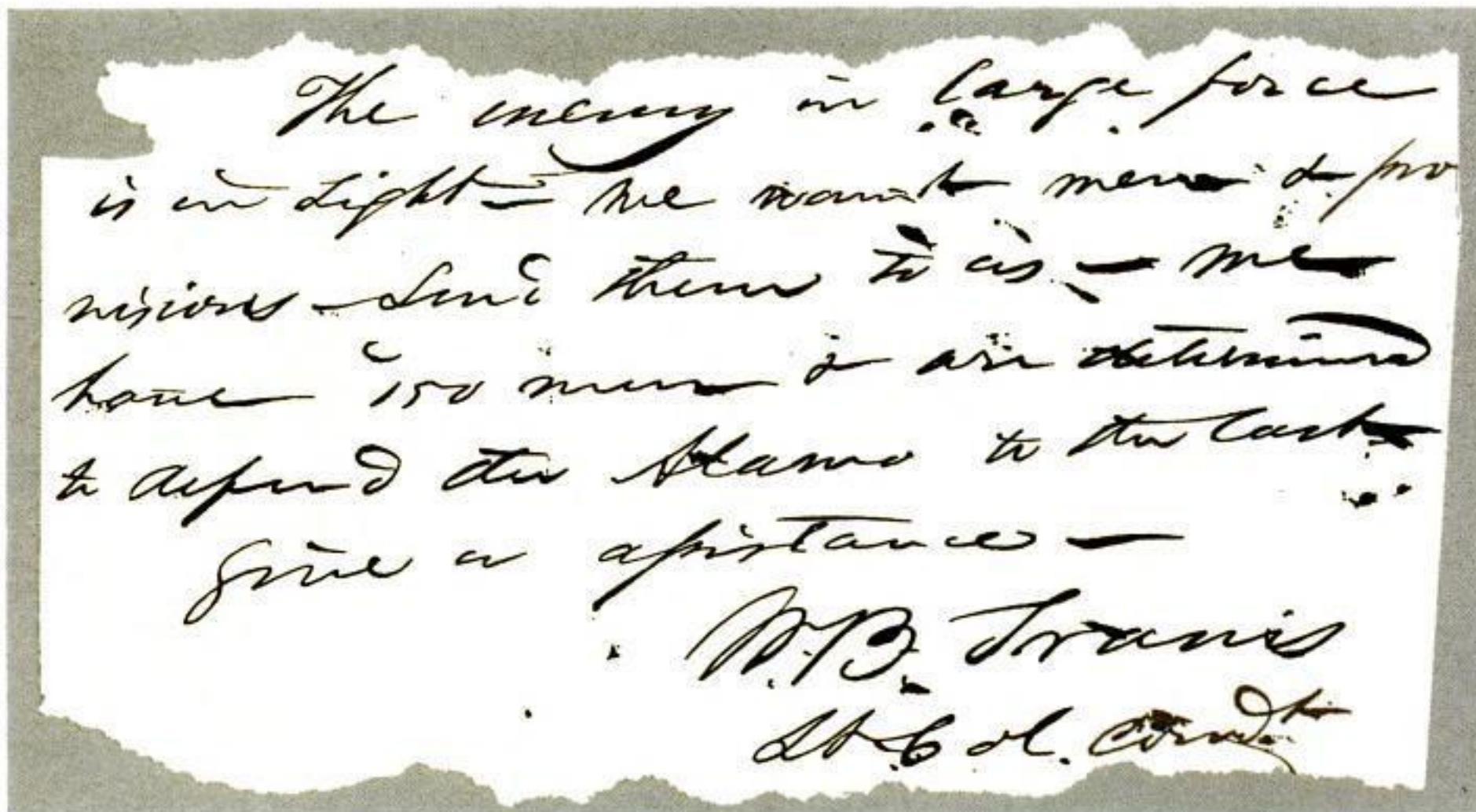


ALL FROM THE ALAMO. DAUGHTERS OF THE REPUBLIC OF TEXAS. CUSTODIANS

← **WATERMELON RACE**, *la corrida de la sandía*, was an annual event in San Antonio's Military Plaza. Horsemen tried to wrest away the watermelon another carried. When any succeeded, everybody stopped and shared the melon.

THE FANDANGO was a lively dance Gentilz witnessed in the Governor's Palace on his first visit to San Antonio. A caballero (*left*) impresses his lady by firing his pistol at the ceiling. Stags at right share a bottle of *aguardiente*.

CONTINUED



YALE UNIVERSITY

ALAMO'S PLEA for men went to the Texas mayor at Gonzales. "The enemy in large force is in sight," wrote Colonel Travis, but his 150 men

would "defend the Alamo to the last." Gonzales had only 32 armed men. Every one of them made it to the Alamo and what they felt was sure death.

From Alamo to Freedom

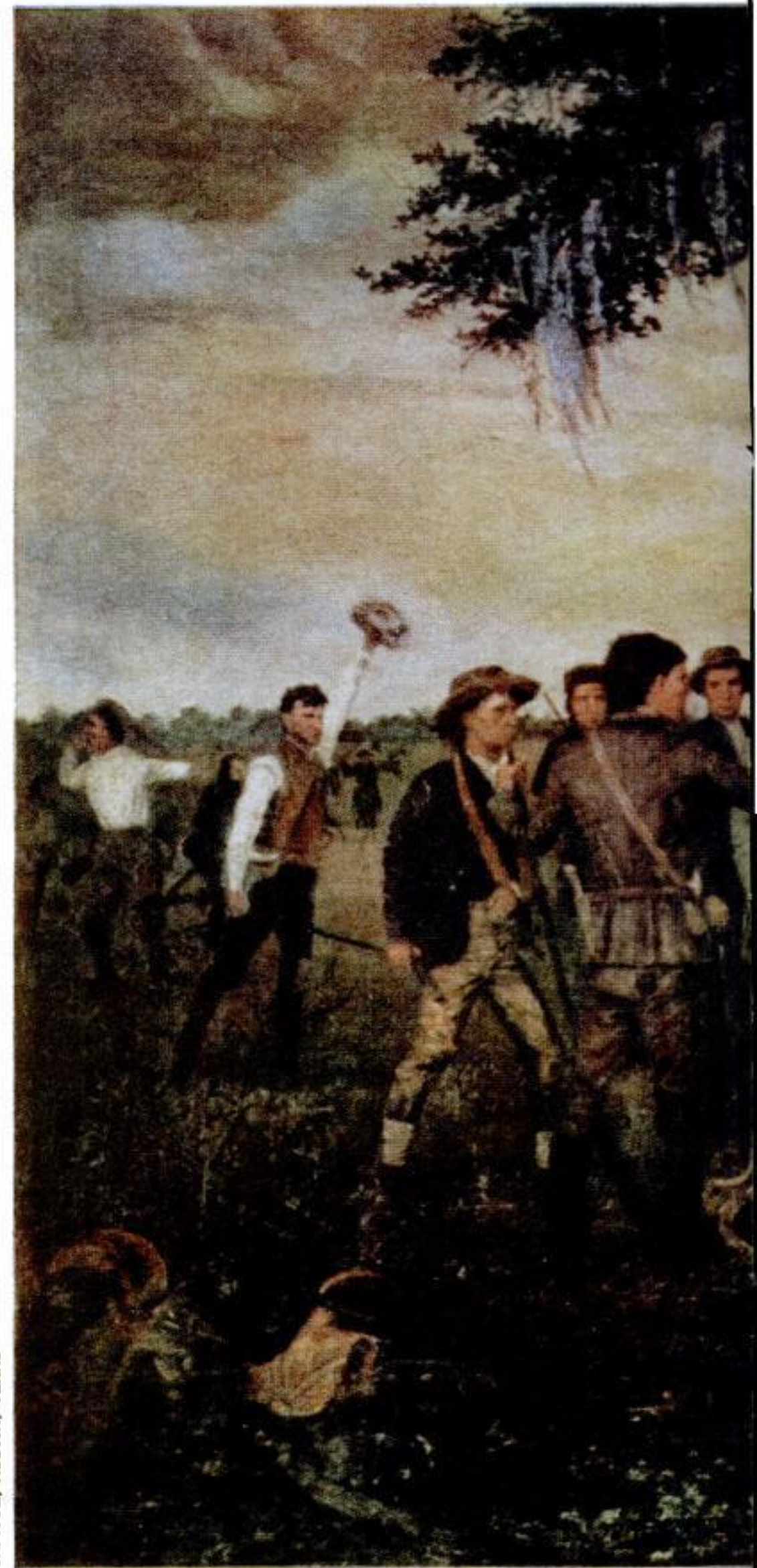
In 1836, when he heard that Texans had taken San Antonio, General Santa Anna, dictator of Mexico, marched on the city with an army. Lieut. Colonel William Travis took his small force into the Alamo and sent calls for help. He would, he wrote, "die like a soldier who never forgets what is due his own honor and that of his country. VICTORY OR DEATH." After 12 days the assault by 2,500 Mexicans overwhelmed the Alamo. Travis and every last man there—Davy Crockett among them—died.

Santa Anna pushed on after the main Texas army commanded by Sam Houston. Houston retreated for five weeks. Then, at San Jacinto, he halted. With only 800 men, he attacked as

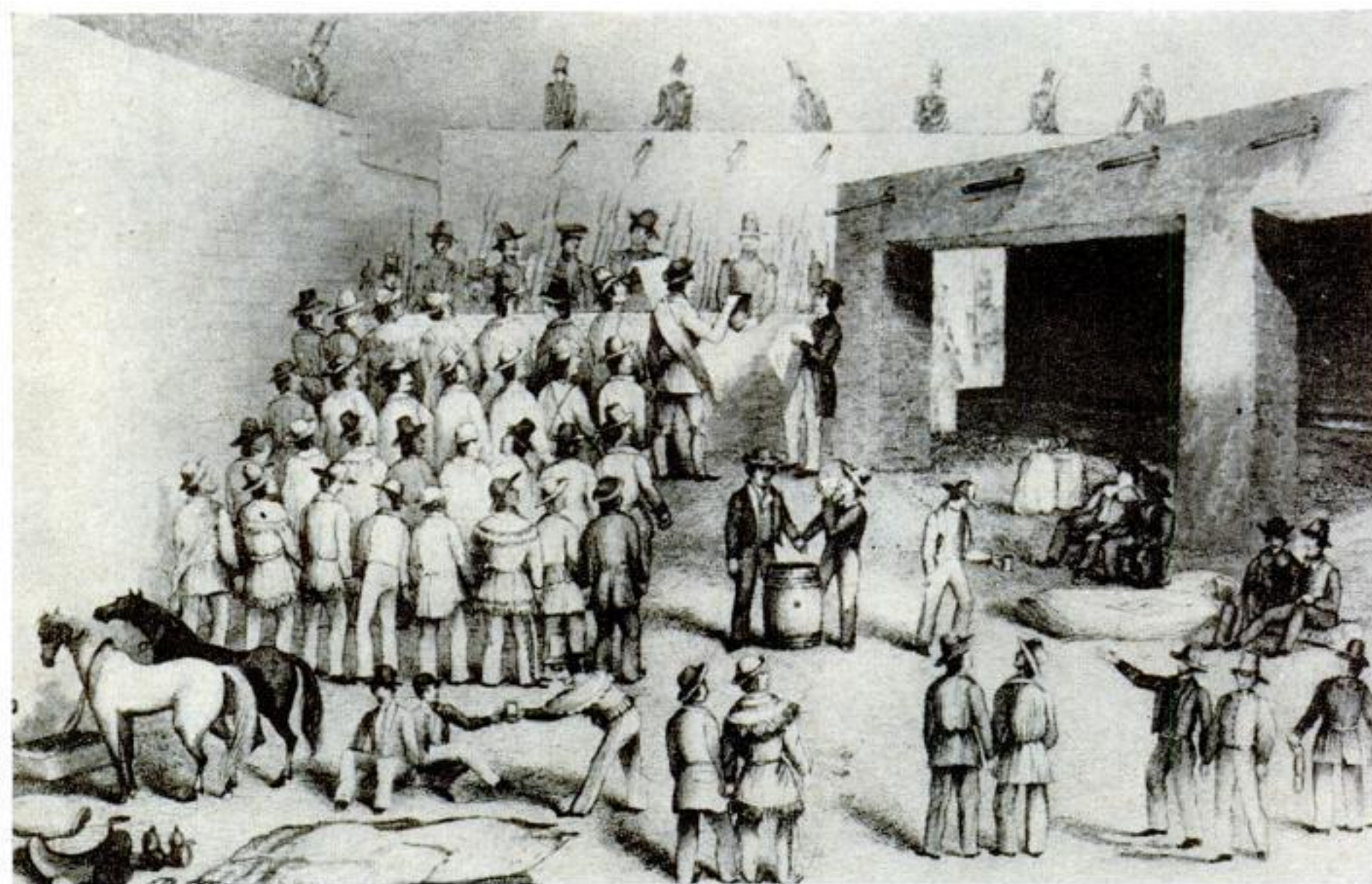
the confident Mexicans were enjoying a late-afternoon siesta. Crying "Remember the Alamo!" the Texans charged. Of Santa Anna's 1,400 men, over 600 died and 700 were captured. Santa Anna, seized the next day, was brought to a memorable meeting (right).

Texas was free, but border raids by Mexico continued and Texans had to counterattack, once with grim results (below). As the Lone Star republic, Texas was weak and eager for statehood. In 1845, against warnings by Mexico, Congress approved the annexation. War broke out in 1846. Two years later it was over, and California—occupied by Kearny's army (lower right)—and Texas belonged to the U.S.

CAPITOL, AUSTIN, TEXAS



SURRENDER of Santa Anna after the battle of San Jacinto in April 1836 gives Texas her independence. Wounded in the battle, General Sam

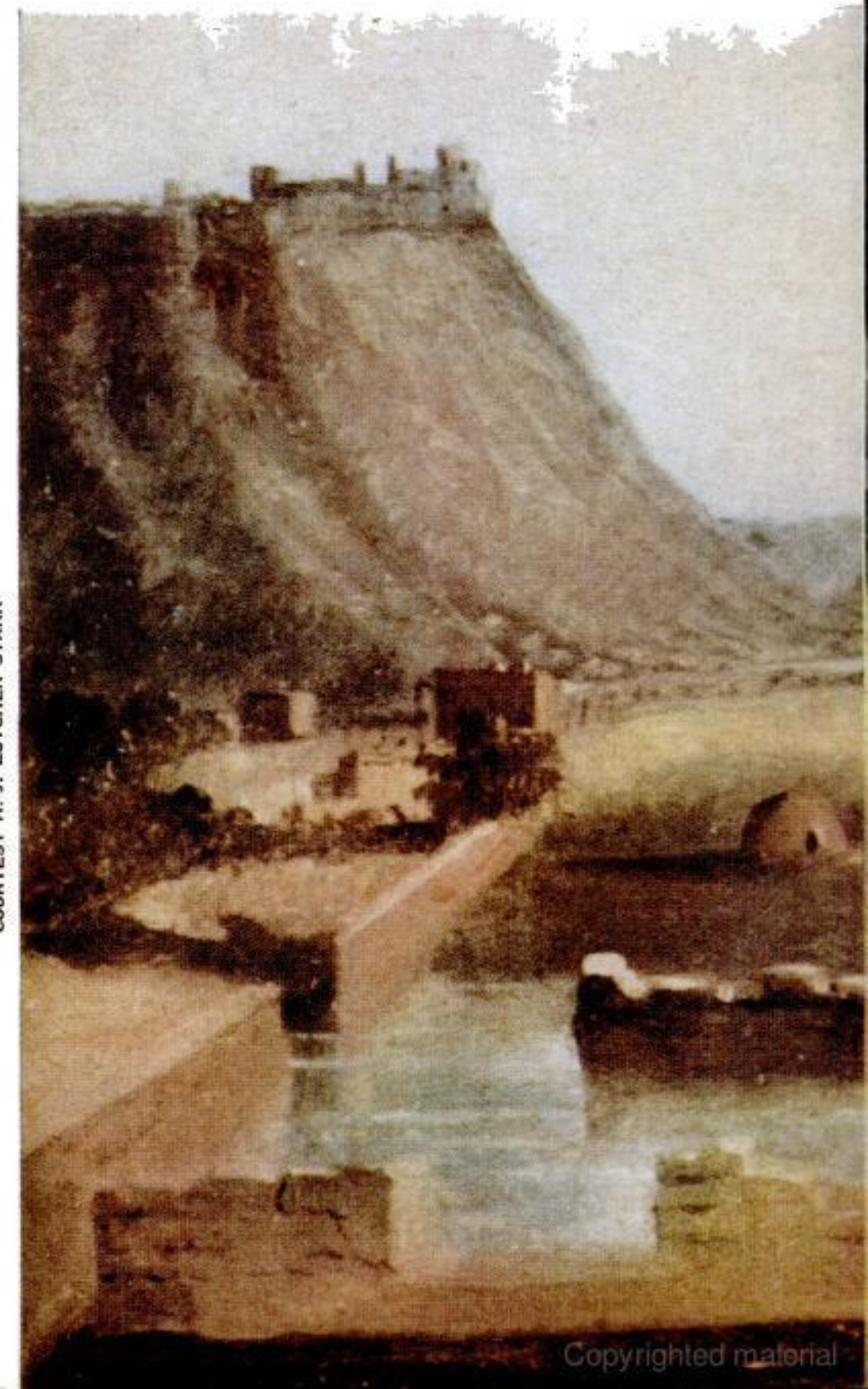


SAN JACINTO MUSEUM, HOUSTON, TEXAS

DEADLY DRAW of beans at Salado, Mexico in 1843 determined which 17 of 176 Texans captured in battle would be shot. In sketch by eyewitness Charles McLaughlin, a prisoner picks bean from jar held by Mexican soldier. It was white; he lived.

KEARNY'S MARCH to California takes troops past San Felipe, N. Mex. Kearny left Fort Leavenworth, Kan. in June 1846 with 1,700 men, captured Santa Fe, then started a grueling trek. He reached San Diego, a thousand miles away, in December.

COURTESY H. J. LUTCHER STARK





Houston reclines beneath an oak as the captured commander (white breeches, hat in hand) presents himself. "I am general Antonio Lopez de Santa

Anna, president of Mexico, now a prisoner of war at your disposal," he said. "Deaf" Smith, a scout after whom a county near Amarillo is named, cups

an ear to hear and Dr. Alexander Ewing, having tended Houston's ankle, sits by him. W. H. Hud-
dle's painting was bought by the Texas legislature.



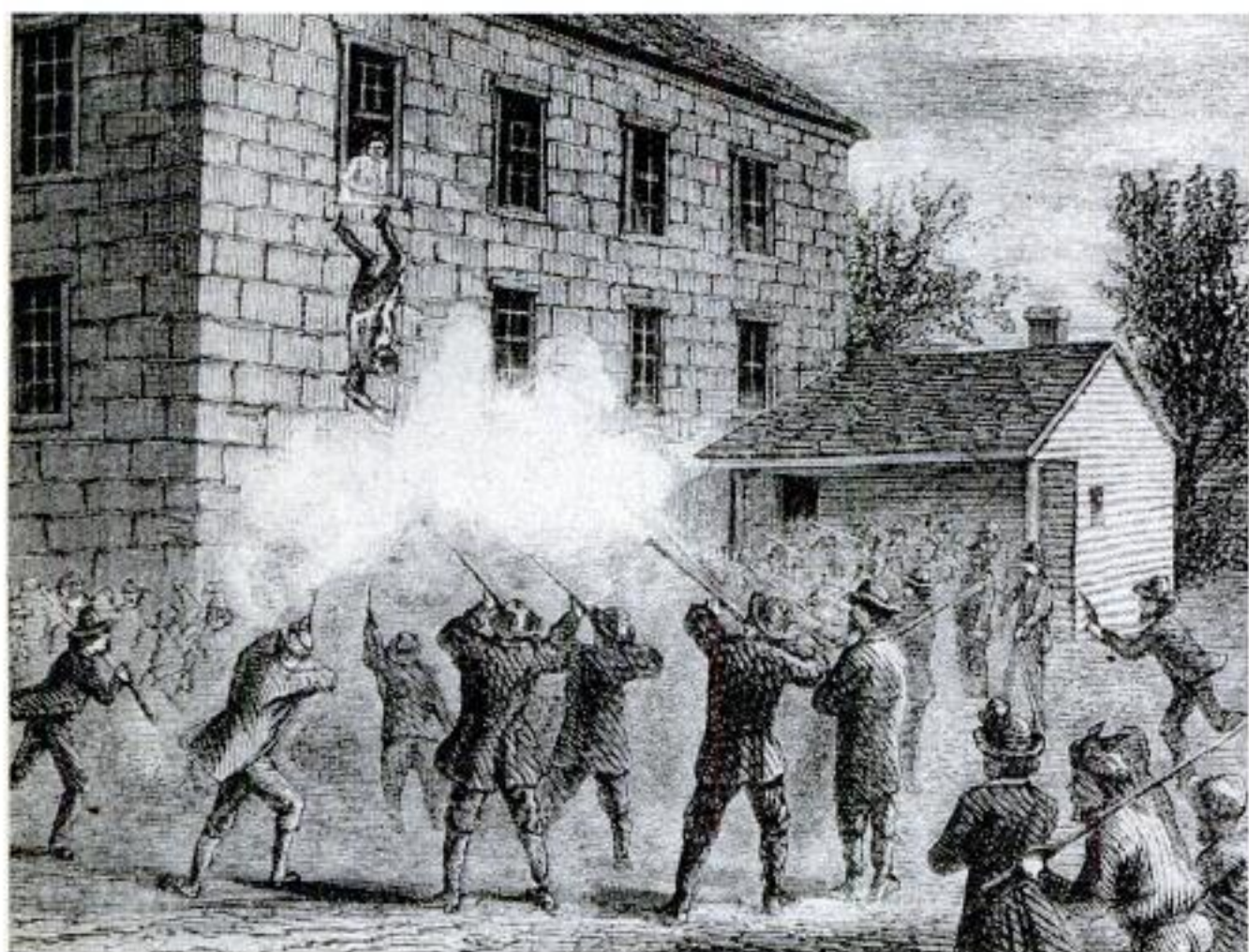


MORMON PIONEERS (*above*) enter Salt Lake Valley in July 1847 after 17-month trek from Nauvoo, Ill. This advance party went to work at once and planted six acres of vegetables during first day in their new homeland.

MORMON CONVERTS en route to Utah (*below*) in 1850s pull families and goods across the plains in handcarts. These two paintings are by William H. Jackson who went West a teamster and became a famed artist-photographer.



BOTH FROM AMERICAN PIONEER TRAILS ASSOCIATION, INC.



MURDER OF Joseph Smith (falling from window) occurred at Illinois jail where he was held for inciting a riot against an anti-Mormon newspaper. Other settlers hated Mormons' religion and feared their political power.

A Handcart Puller Tells of Death on Mormon Trail

In June 1844 an Illinois mob murdered the Mormon prophet, Joseph Smith, while he was confined in jail (above) and this cowardly act set in motion the greatest single organized migration in U.S. history. In one season 15,000 Mormons—led by Smith's successor, Brigham Young (right)—headed west by foot, wagon and horseback from the Mississippi River toward the Great Salt Lake. At their abandoned capital in Nauvoo, Ill. the Mormons left behind an expensive temple, hundreds of homes and thriving farms. But they took with them 30,000 cattle and an amazing capacity for disciplined work that quickly built a great new city and laid the foundations for the modern state of Utah.



BRIGHAM YOUNG

The first Mormon trek to the West reached its peak in the spring of 1847. It was followed by more every year; some 80,000 "Saints" made their way across the plains before the transcontinental railroad was built. Many were poor converts from abroad who had no horses or oxen, so they walked and pulled their belongings with them in two-wheeled carts. One of these "handcart emigrants," John Chislett from England, wrote a harrowing description of an 1856 handcart brigade that suffered frightful casualties. His company spent four weeks in walking across Iowa and another two weeks to reach Fort Laramie, on the eastern slope of the Rockies. What happened then is told in Chislett's narrative, which was published in a rare volume in 1873 and has been recently reprinted in an excellent anthology, *Among the Mormons*, edited by William Mulder and A. Russell Mortensen (Knopf, 1958). These excerpts begin as Chislett's party in September begins the 100-mile climb up the Sweetwater River valley toward South Pass (altitude: 7,550 ft.).

WE had not travelled far up the Sweetwater before the nights, which had gradually been getting colder since we left Laramie, became very severe. Cold weather, scarcity of food, lassitude and fatigue from over-exertion soon produced their effects. Our old and

CONTINUED

MEN OF AMERICA: HIGHWAY ENGINEER

Live-action shots—U. S. 40, Truckee Canyon, California and Long Island Expressway Extension, New York



Road crew rolling fast and going through!
Highway rounds the bend and comes in view!



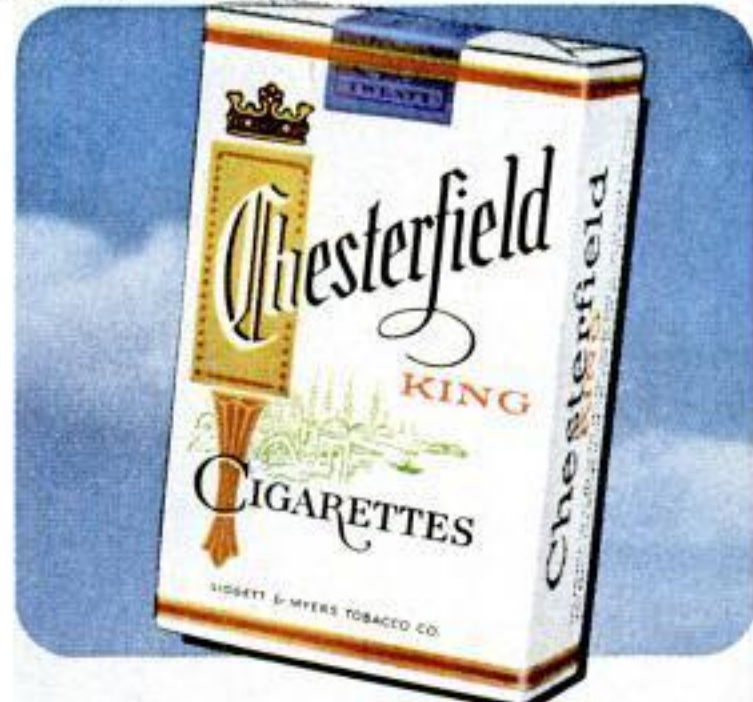
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THE WEST CONTINUED

infirm people began to droop, and they no sooner lost spirit and courage than death's stamp could be traced upon their features. Life went out as smoothly as a lamp ceases to burn when the oil is gone. At first the deaths occurred slowly and irregularly, but in a few days at more frequent intervals, until we soon thought it unusual to leave a campground without burying one or more persons.

Death was not long confined in its ravages to the old and infirm, but the young and naturally strong were among its victims. Men who were, so to speak, as strong as lions when we started our journey, and who had been our best supports, were compelled to succumb. . . . The men were worn down by hunger, scarcity of clothing and bedding, and too much labor in helping their families. Weakness and debility were accompanied by dysentery. This we could not stop or even alleviate, no proper medicine being in the camp. . . .

Many a father pulled his cart, with his little children on it, until the day preceding his death. I have seen some pull their carts in the morning, give out during the day, and die before the next morning. These people died with the calm faith and fortitude of martyrs. Their greatest regret seemed to be leaving their bodies on the plains or mountains instead of being laid in the consecrated ground of Zion. . . .

As we were resting for a short time [one] noon a light wagon was driven into our camp from the west. Its occupants were Joseph A. Young (a son of Brigham Young) and Stephen Taylor (who had come from Salt Lake City). They informed us that a train of supplies was on the way, and we might expect to meet it in a day or two. . . . Late [that] night, got all to camp—the wind howling frightfully, and the snow eddying around us in fitful gusts. But we had found a good camp among the willows, and after warming and partially drying ourselves before good fires, we ate our scanty fare, paid our usual devotions to the Deity and retired to rest with hopes of coming aid.

Five buried in one grave

IN the morning the snow was over a foot deep. Our cattle strayed widely during the storm, and some of them died. But what was worse *five persons* of both sexes lay in the cold embrace of death. We buried these five people in one grave, wrapped only in the clothing in which they died. We had no materials with which to make coffins. . . . The morning before we [had] issued the last ration of flour. On this fatal morning, therefore, we had none to issue. We had, however, a barrel or two of hard bread which Captain Willie had procured at Fort Laramie in view of our destitution. This was equally and fairly divided. Two of our poor broken-down cattle were killed and their carcasses issued for beef. . . . All that now remained in our commissary were a few pounds each of sugar and dried apples, about a quarter of a sack of rice and a small quantity (possibly 20 or 25 lbs.) of hard bread. The brother who had been our commissary all the way from Liverpool had not latterly acted in a way to merit the confidence of the company; but it is hard to handle provisions and suffer hunger at the same time, so I will not write a word of condemnation. These few scanty supplies were on this memorable morning turned over to me by Captain Willie, with strict injunctions to distribute them only to the sick and to mothers for their hungry children. . . . [This] scanty allowance was mostly consumed the first day. . . .

It was also resolved in council that Captain Willie with one man should go in search of the supply-train . . . and hasten him to our help. . . . They were absent three days—three days which I shall never forget. . . . We killed more cattle and issued the meat; but, eating it without bread did not satisfy hunger, and to those who were suffering from dysentery it did more harm than good. . . . The weather grew colder each day, and many got their feet so badly frozen that they could not walk, and had to be lifted from place to place. One woman lost her sight by the frost. . . .

The day we crossed the Rocky Ridge . . . my duty was to stay behind everything and see that nobody was left along the road. I had to bury a man who had died in my hundred, and I finished doing so after the company had started. In about half an hour I set out on foot alone. . . . I had not gone far up [the ridge] before I overtook a cart that the folks could not pull through the snow, here about knee-deep. I helped them along, and we soon overtook another. By all hands getting to one cart we could travel; so we moved one of the carts a few rods, and then went back and brought up the other. We overtook other carts at different points of the hill, until we had six

CONTINUED



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THE WEST CONTINUED



MISSOURI HISTORICAL SOCIETY

MORMON CAMP on the trail in Nebraska was sketched by Frederick Piercy, an English artist who made the trip from Liverpool to Salt Lake City in 1853. Piercy's party had good wagons and suffered only two fatalities.

carts, not one of which could be moved by the parties owning it. I put our collective strength to three carts at a time, took them a short distance, and then brought up the other three. Thus by travelling over the hill three times—twice forward and once back—I succeeded after hours of toil in bringing my little company to the summit. . . .

[The next morning] there were so many dead and dying that it was decided to lie by for the day. In the forenoon I was appointed to go round the camp and collect the dead. I took with me two young men . . . and we collected together, of all ages and both sexes, *thirteen corpses, all stiffly frozen*. We had a large square hole dug in which we buried these thirteen people, three or four abreast and three deep. When they did not fit in, we put one or two crosswise at the head or feet of the others. We covered them with willows and then with the earth. . . . I learned afterwards from men who passed that way the next summer, that the wolves had exhumed the bodies, and their bones were scattered thickly around the vicinity. . . .

One of the men I buried had on a pair of medium-heavy laced shoes. I looked at them and at my own worn-out boots. I wanted them badly, but could not bring my mind to the "sticking-point" to appropriate them. I called Captain Kimball up and asked his advice. He told me to take them by all means, and tersely remarked: "They will do you more good than they will him." I took them, and but for that would have reached the city of Salt Lake barefoot. . . .

After getting over the [South] Pass we soon experienced the influence of a warmer climate, and for a few days we made good progress. . . . From [Fort] Bridger all our company rode, and this day I also rode for the first time on our journey. The entire distance from Iowa City to Fort Bridger I walked, and waded every stream from the Missouri to that point, except Elkhorn, which we ferried, and Green River, which I crossed in a wagon. During the journey from Bridger to Salt Lake a few died of dysentery, and some from the effects of frost the day we crossed the Rocky Ridge. But those who weathered that fatal day and night, and were free from disease, gradually regained strength and reached Salt Lake City in good health and spirits.

NEXT WEEK

49ers in the Frantic Gold Rush

Rowdy San Francisco

The Days of the Vigilantes

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The Diary of a Gold Seeker



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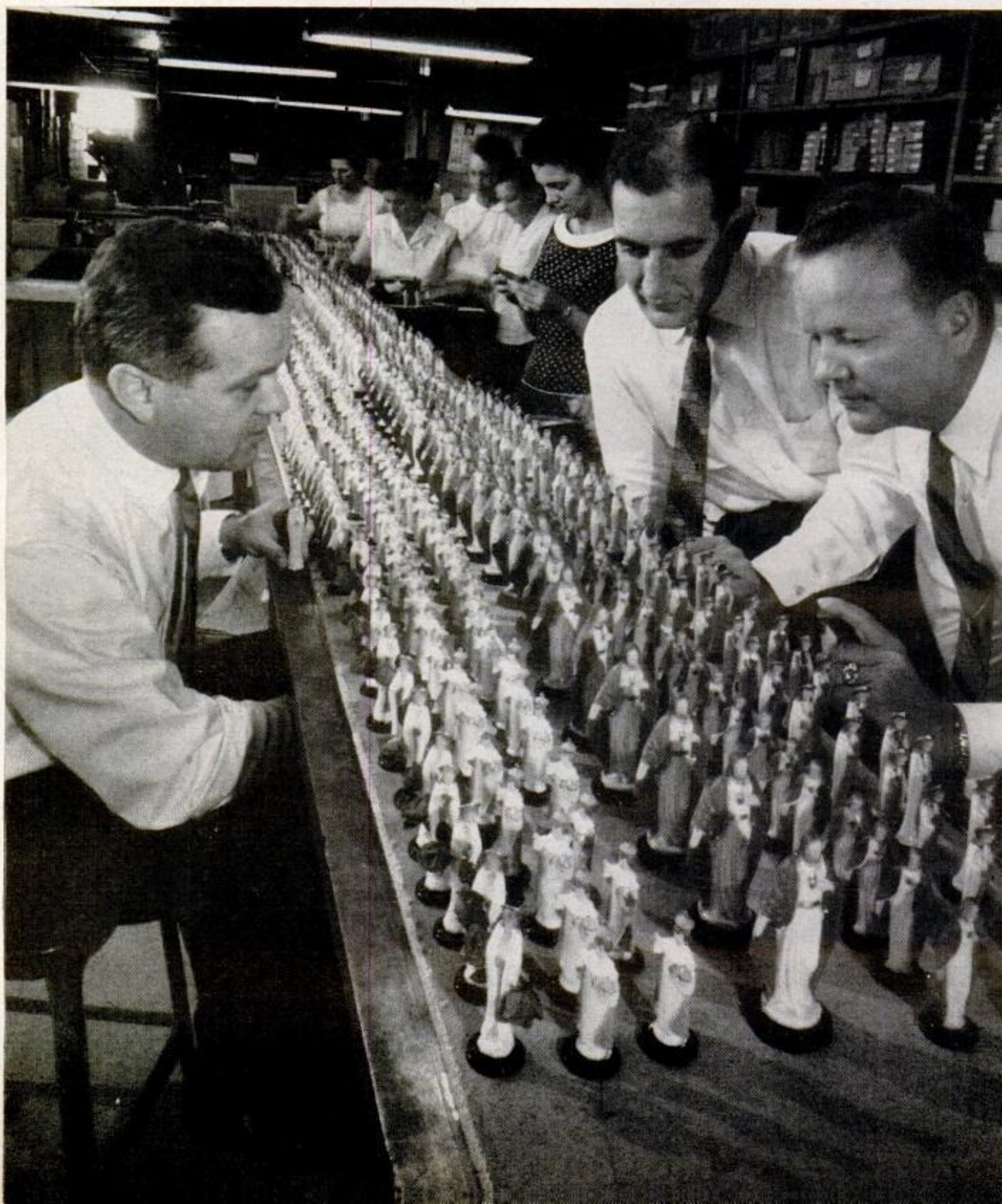
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ON THE DASHBOARD A PLASTIC HOLY FAMILY STANDS IN LINE OF FRONT SEAT VISION. THIS IMPORTED MODEL, WITH MAGNETIC BASE, SELLS FOR ONE DOLLAR



Holy Image on the Dashboard

Now, instead of dangling baby shoes or giant dice from the mirrors of their cars, Roman Catholics are sticking statuettes of Madonnas and Holy Families on the dashboards. The intent may be pious but the new decorations are as hazardous as other view-obstructing gimmicks which are condemned by safety officials.

The figures are made of plastic and have magnets or suction cups on the bottom to keep them in place. They have sold by the millions at 50¢ to a dollar. Some drivers say the statuettes remind them to be more careful. Others apparently hope the images will protect them no matter how they drive. High Catholic figures, including the Archbishop of Santa Fe, have recommended the statues. Others, like the editor of a national Catholic monthly, call them "atrocious art and superstitious gimmicks."

IDEA MEN Ed Hulbert, Robert McGuire and Paul Champion of Hartland Plastics, first producers of the figures, watch production line in Hartland, Wis.



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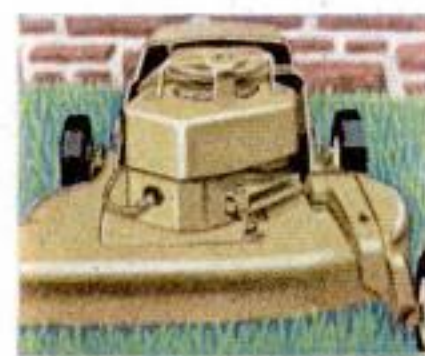
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New for you from **LAWN-BOY**!

Step up to a LAWN-BOY this year and see the difference quality makes. Choose the Quietflite—world's first and only sound-conditioned vibration-free power mower. Choose the fun-to-ride Loafer. Or pick from 10 other push-type and self-propelled

"Golden-Age" mowers. With any one, you buy more when you buy a 1959 LAWN-BOY. They're the easiest-starting, coolest-running, levellest-cutting, smoothest-performing mowers of them all. See all the new LAWN-BOYS now, at your nearby dealer's.

THERE'S A **LAWN-BOY** TO MATCH EVERY PURPOSE, TO SATISFY EVERY PURSE!



LAWN-BOY Loafer—versatile riding mower makes lawn chores fun! Riding unit above attaches easily to any LAWN-BOY and most other rotaries. Or, use riding unit alone to pull spreader, roller, wagon, cart, gang mower; or to push grading blade. LAWN-BOY Balanced Power Engine. 4 speeds forward, reverse and neutral. Power packed, the most maneuverable riding mower of all!

LAWN-BOY Automower—self-propelled; supplies its own push! A touch of your finger turns this easy-handling beauty. Simplest to operate of all self-propelled power mowers. Just roll handle forward to start. Roll it back to stop. Foolproof direct-to-wheel drive. Variable speeds for all cutting conditions. Powerful, easy-starting LAWN-BOY Balanced Power Engine. Available in 18 and 21-inch models.

LAWN-BOY Deluxe—level-cutting, lightweight, maneuverable, rugged! Trims close to fences, trees, walks. Staggered front wheels end tipping, scalping. One-pull recoil starter. Famous LAWN-BOY Balanced Power Engine delivers constant cutting power to the blade. Self-cleaning front discharge chute. Compare features. No other mower in its price range can match it. 18 and 21" models.

LAWN-BOY Special—New for 1959! Easy-starting, smooth performing. Staggered front wheels prevent tipping and scalping. You get custom quality at a budget price. Rugged LAWN-BOY Balanced Power Engine with recoil starter. Close trim design. Hi-Lo Snap-On handle with safety lock. Hangs up for easy storage. Lightweight, die-cast aluminum housing. Available in 18 and 21-inch models.

Only **LAWN-BOY** offers all these "Golden-Age" features!



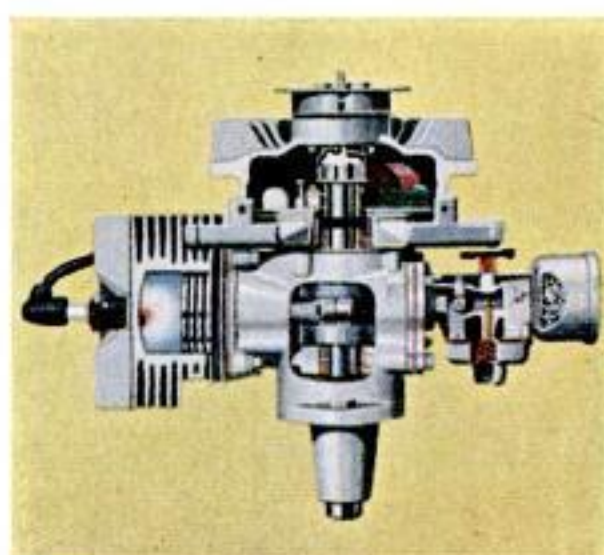
Exclusive Activated Pilot Wheel and staggered front wheels keep LAWN-BOY cutting plane level. Spring suspended pilot wheel rides up and down uneven spots in turf—to give your lawn the levellest cut it ever had.



Exclusive close trim design lets you get right up to walls, trees, walks. Specially designed low profile lets you trim under bushes. Eliminates nuisance of hand trimming; your easy-to-handle LAWN-BOY does all the work!



Aluminum-light, aluminum-strong LAWN-BOY die-cast housing gives you unmatched lightness for easy handling, plus tank-like toughness. Corrosion-resistant. You get the simplest to maintain mower ever built. And the best!



Exclusive LAWN-BOY Balanced Power Engine starts easier, runs cooler, has fewer moving parts—for longer life, less servicing. And, every piston stroke is a power stroke; you get a constant flow of power for every cutting requirement. No messy oil changing or checking. Forced lubrication. From the same engineering research that created dependable Johnson, Evinrude and Gale outboard motors. It's the power mower engine you can trust.

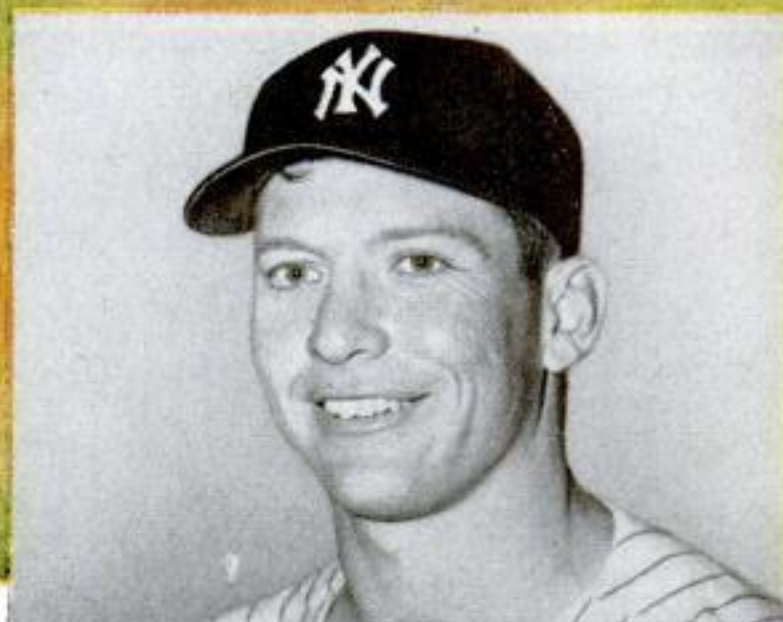
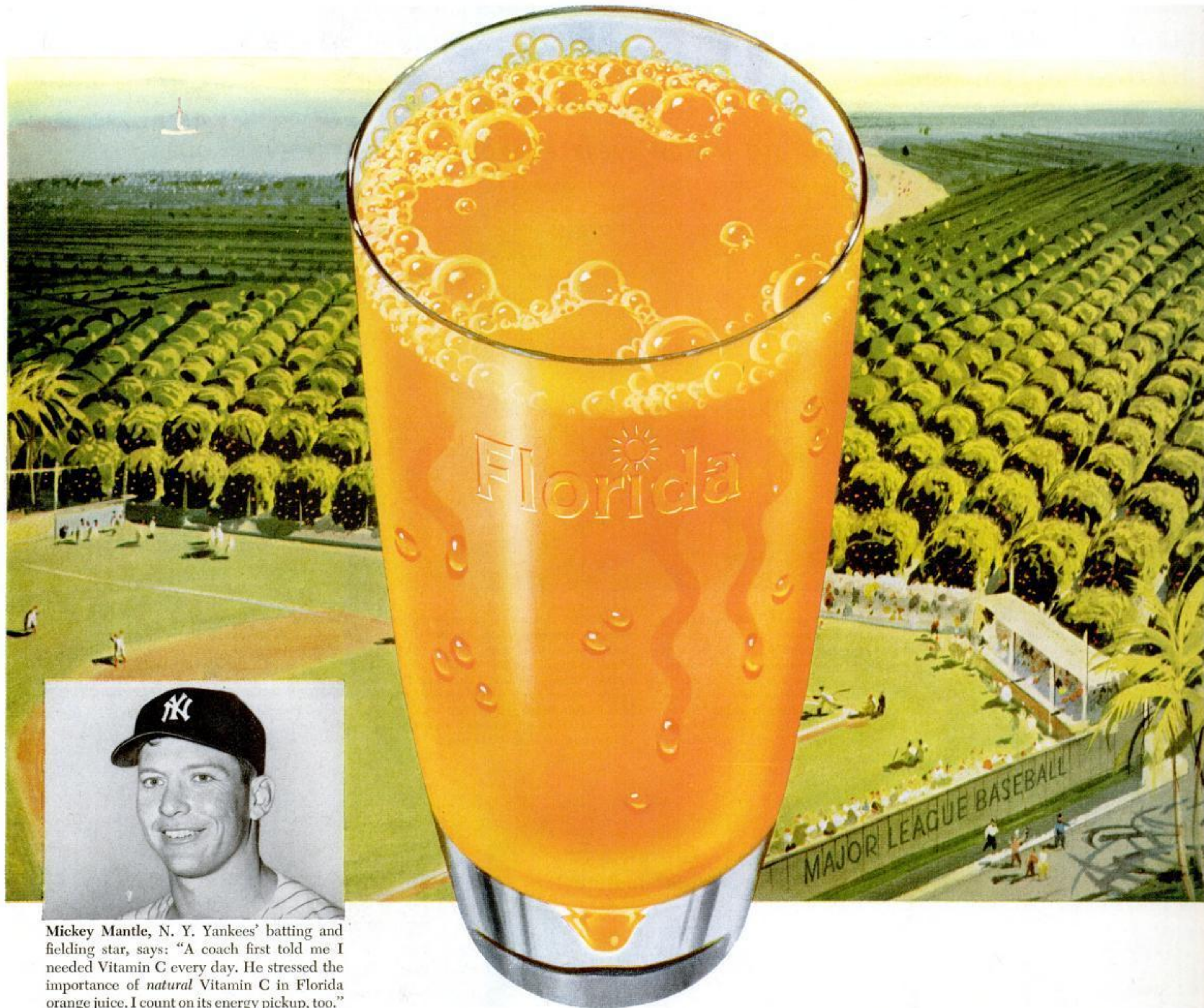
This is the year for you to step up to a LAWN-BOY. For never before has there been so much in performance, so many models to choose from. If you're troubled now by a balky, hard-to-start mower . . . if you've never known the ease and convenience of LAWN-BOY power mowing . . . then pick the "Golden-Age" LAWN-BOY that matches your mowing needs. See them now at your nearby LAWN-BOY dealer. Look in the "Yellow Pages" of your telephone book or call Western Union Operator 25 for his name and number.

One-year factory warranty on LAWN-BOY power mowers

For the long run, get a
LAWN-BOY
It pays you back in performance

Lamar, Missouri, Division of Outboard Marine Corporation.
Makers of **Johnson**, **Evinrude** and **Gale** Outboard Motors.
In Canada: LAWN-BOY, Peterborough, Ontario.

POWERHOUSE of Vitamin C



Mickey Mantle, N. Y. Yankees' batting and fielding star, says: "A coach first told me I needed Vitamin C every day. He stressed the importance of *natural* Vitamin C in Florida orange juice. I count on its energy pickup, too."



One little can of Fresh-Frozen orange juice makes four big glasses. Saves you time! Saves you money! Gives you full measure of natural Vitamin C.

©FLORIDA CITRUS COMMISSION, LAKELAND, FLORIDA, 1959

Your body can't store it—you need it every day

Natural Vitamin C is essential to good health. Children, grownups, everyone needs it every day. And the best way to get your Vitamin C is the natural Vitamin C that's in orange juice from Florida . . . because it also supplies a bonus of other essential health benefits in the balance nature intended. It helps build resistance to disease, promotes growth, helps form sturdy bones and teeth, gives you energy. Have it daily! It's a Powerhouse of *natural* Vitamin C.

FRESH-FROZEN ORANGE JUICE from Florida



'Walk like this, Marilyn'



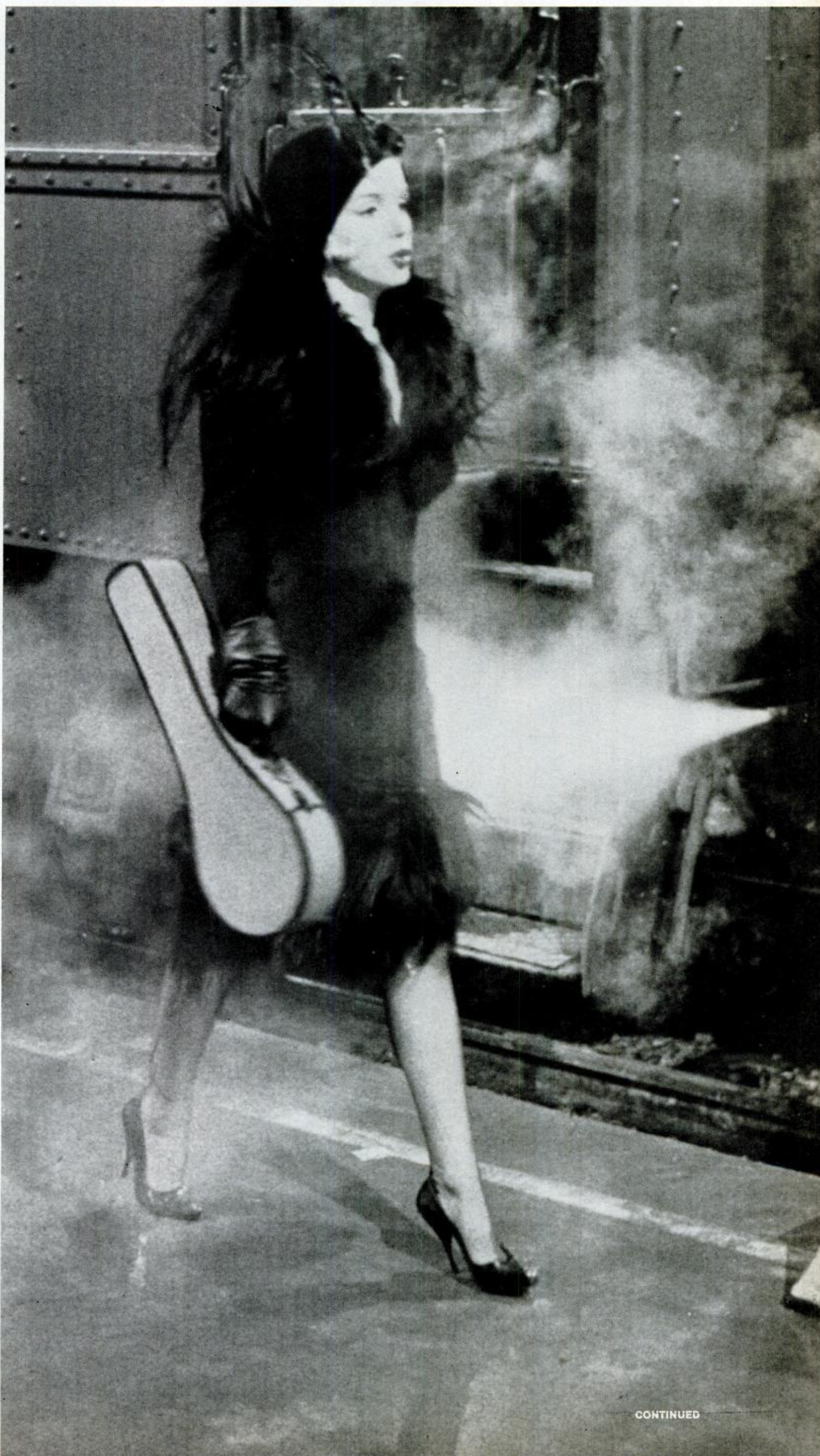
DIRECTOR IN ACTION, Billy Wilder shows Marilyn how to swish through steam of train coach.

She does—and her fun helps make 'Hot' a hit

Directing Marilyn Monroe (see cover) in a movie is not the unalloyed delight a man might think. She often reports late for work. Sometimes she does not report at all. When she does report she is likely to go off into a corner to commune with her soul. She wants to hear mood music. She does not want to hear cursing. Problems. More problems. But as Billy Wilder, here shown directing her in *Some Like It Hot*, has triumphantly demonstrated, who cares about problems? Marilyn has filled his movie with fun and set it afire—and last week, its run just starting, it was top moneymaker in the key cities of the nation.

In the new comedy Marilyn plays a ukulele-strumming singer who has taken a job with a girl orchestra because when she works for male orchestras she falls in love with saxophone players. What she does not know is that hidden in the orchestra are two males in disguise—hilariously portrayed by Jack Lemmon and Tony Curtis—and one of them is a sax player.

ACTRESS IN ACTION, Marilyn adds a little something of her own as she carries out orders.



CONTINUED



WITNESSES TO A MASSACRE, Chicago musicians Joe and Jerry (Tony Curtis and Jack Lemmon) stand aghast at St. Valentine's Day gangster shooting.



FLEEING AS FEMALES, jittery Joe and Jerry, disguised as Josephine and Daphne, join all-girl orchestra to escape gangsters who want to rub out witnesses.



DANCING IN THE AISLE, Sugar (Marilyn Monroe), as a boop-a-dooping vocalist, leads orchestra in practice session aboard the train bound out of Chicago.

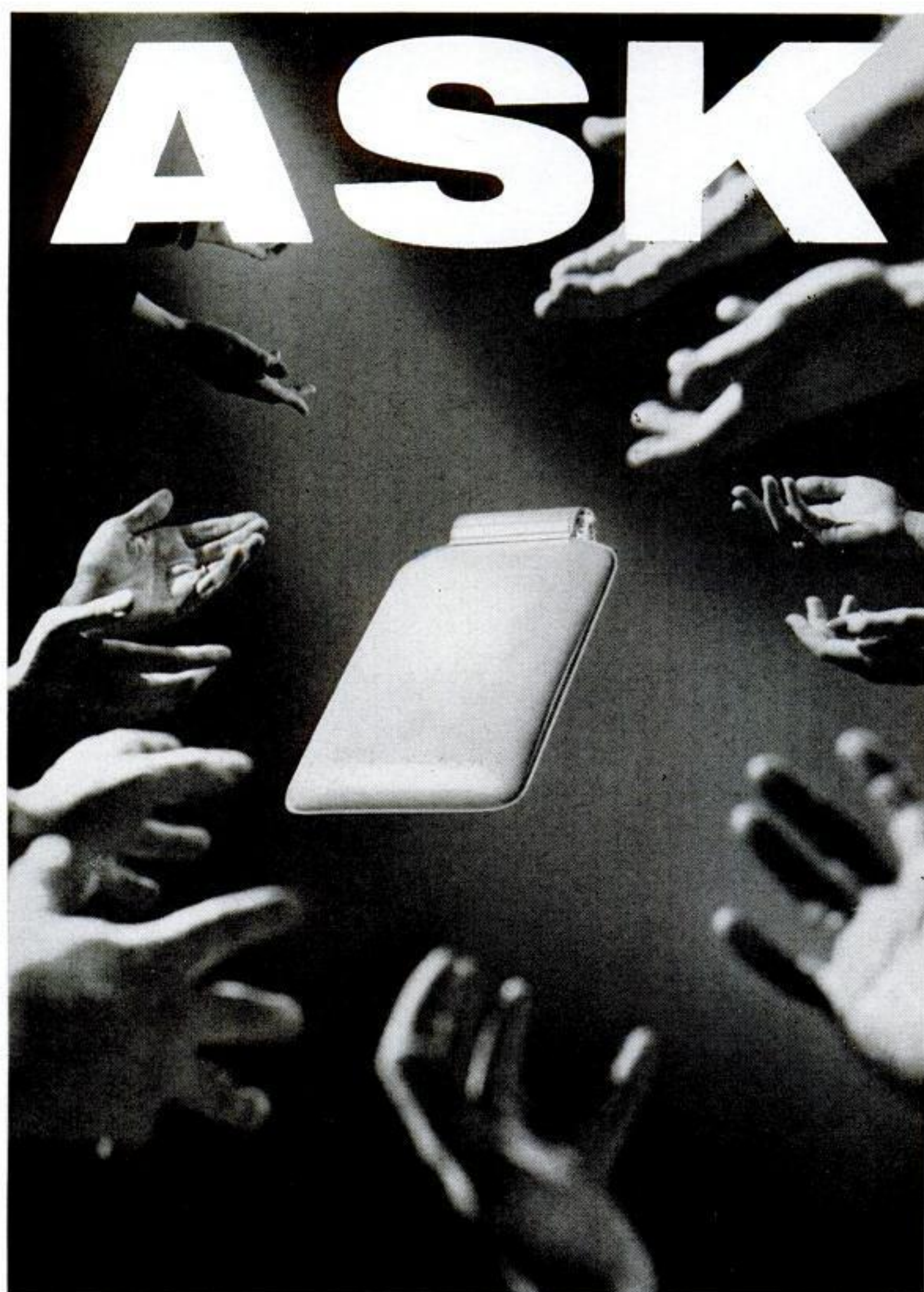




FUN IN UPPER BERTH comes when girls gather for a midnight snack with Daphne (Jerry in disguise, *third from left*) in a mad mixture of arms and legs.



SPRINTING SUGAR hurries toward happy ending with sax-playing Josephine whom she is beginning to know as Joe. She gets him after mobs kill each other off.



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Do you feel better? Do you look better? Do you really get more out of living now that you use heat and massage equipment by NIAGARA®? Chances are, someone you know uses NIAGARA health equipment. (Over one million Americans do.) Then doesn't it make sense to discover how NIAGARA heat and massage units help relieve simple tension and fatigue . . . help encourage natural sleep without drugs or pills . . . help relieve many kinds of moderate pain, particularly those of arthritis, bursitis and rheumatism whenever they strike! Since NIAGARA health equipment is helping so many people to get more out of living, don't you owe it to yourself to find out more about it?

DISCOVER how this combination of soothing heat and gently penetrating massage (all in one remarkable NIAGARA unit) helps promote a marvelous feeling of relaxation or stimulation, controlled according to your needs. Learn more about how you can help relieve simple tension and fatigue and encourage deep refreshing sleep! Send for a recently published booklet, "More Zestful Living". For your free copy, mail this coupon.

NIAGARA THERAPY MFG. CORP., Adamsville, Pa.



Distinguished Actor Walter Slezak finds that each day seems more pleasant now. Mr. Slezak is one of Niagara's million users.



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Please send me a free copy of "More Zestful Living" and complete information.
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MARILYN CONTINUED

A Girl's Worst Friend Is the Clock

For the first time in 10 years Marilyn Monroe took to the field to help promote her film—she gets 10% of the gross receipts. She flew to Chicago and delighted newsmen with her views on underwear ("I have no prejudice against it"), on Brigitte Bardot ("I find her charming"), on intellectualism ("I don't consider myself an intellectual. And this is not one of my aims. But I admire intellectual people"), on her position as a sex symbol to men ("How do I know about man's needs for a sex symbol? I'm a girl").

Then back to New York she flew and kept a theaterful of famous faces waiting a half hour before she showed up for the premiere of her picture. Marilyn worries about doing this. When she is late she is likely to telephone again and again to report that it is getting later. Last week, desperately trying to reform, she carried a man's large gold pocket watch in her hand, just to remind her of passing time.

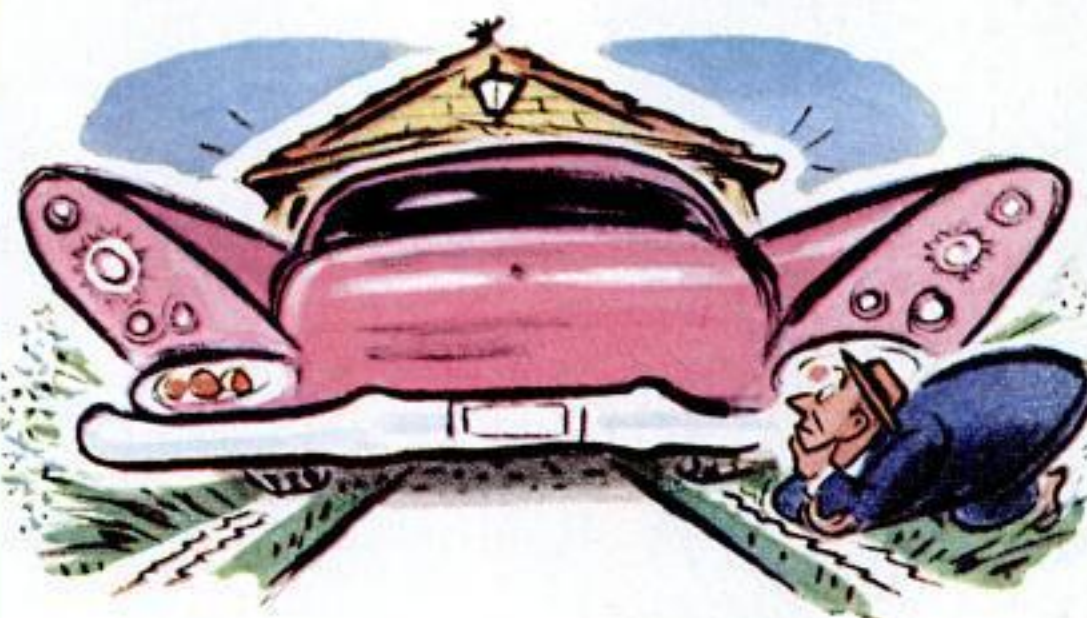


A CHARMING PITCHMAN, Marilyn tells Chicago reporters, "I'm a big girl now—I'm 32." As newsmen looked puzzled, she said she meant years old.

THE BROKER WHO GOT BROKER AND BROKER

by Whitney Darrow, Jr.

This live-stock broker did OK on the hog market, decided to splurge on a big, flashy car. "My dreamboat," he said. Then the nightmare began.



He had to lengthen his garage, widen his driveway, hire a chauffeur for his wife who found "dreamboat" harder to park than a hog truck. Parking lot owners raised the rates.



Poor broker! Gas bills, insurance, costly repairs added to the strain—and soon he was down to his last piglet (even that was in hock to a gas station!).



In desperation, he looked at small foreign cars. "Too cramped," said the broker. "And where do we leave the kiddies," asked his wife, "... out at the stockyards?"



Finally they found the answer at a nearby Rambler showroom. "Looks good," said the broker. "The best," said his wife, "of both: big car room . . . small car economy." So the broker bought a Rambler.



Now he's solvent again . . . and happier with Rambler's easier handling, Personalized Comfort: sectional sofa front seats glide back and forth individually. Try it.

Get big car room, small car economy in the compact quality car—

GET THE BEST OF BOTH IN THE '59 RAMBLER!



Rambler Cross Country Station Wagon

As other leading '59 cars grow in size, in price, in thirst—Rambler wins new customers by the thousands! The reason: Rambler saves you more than ever before—hundreds of dollars on first cost—gives more miles per gallon, too, with advanced carburetion. Highest resale

value. And see how easily Rambler turns and parks, fits any garage. Try Rambler Personalized Comfort: sectional sofa front seats glide backward and forward independently; Airliner Reclining seat-backs; adjustable headrests. See and drive Rambler '59 . . . and save!

SEE YOUR RAMBLER DEALER

RAMBLER 6 OR V-8 • AMBASSADOR V-8 • METROPOLITAN

New 100 inch wheelbase
Rambler American



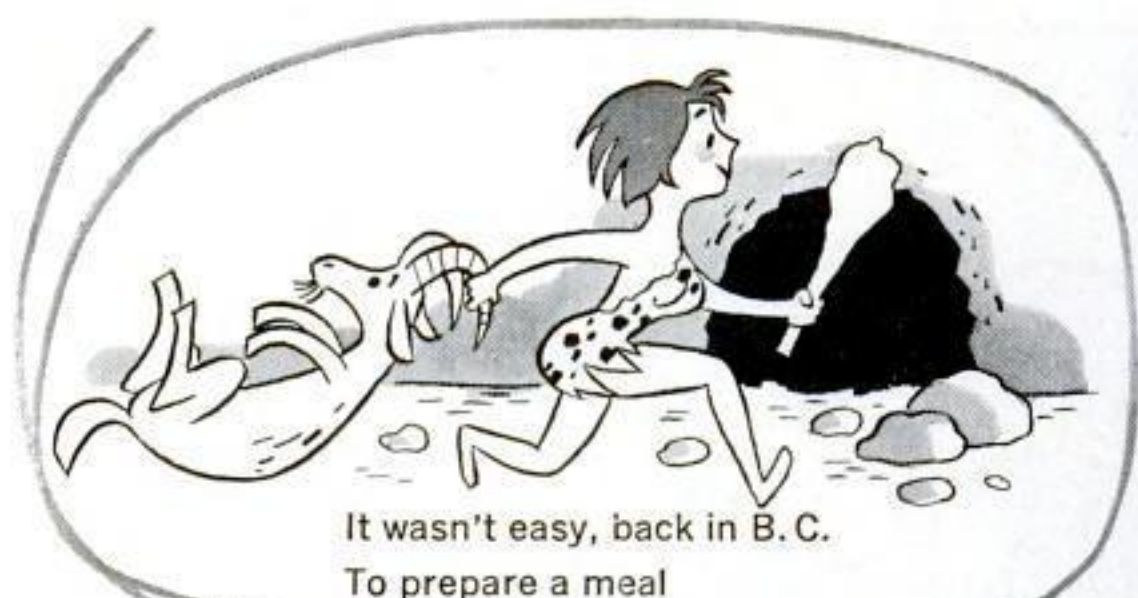
SEDAN



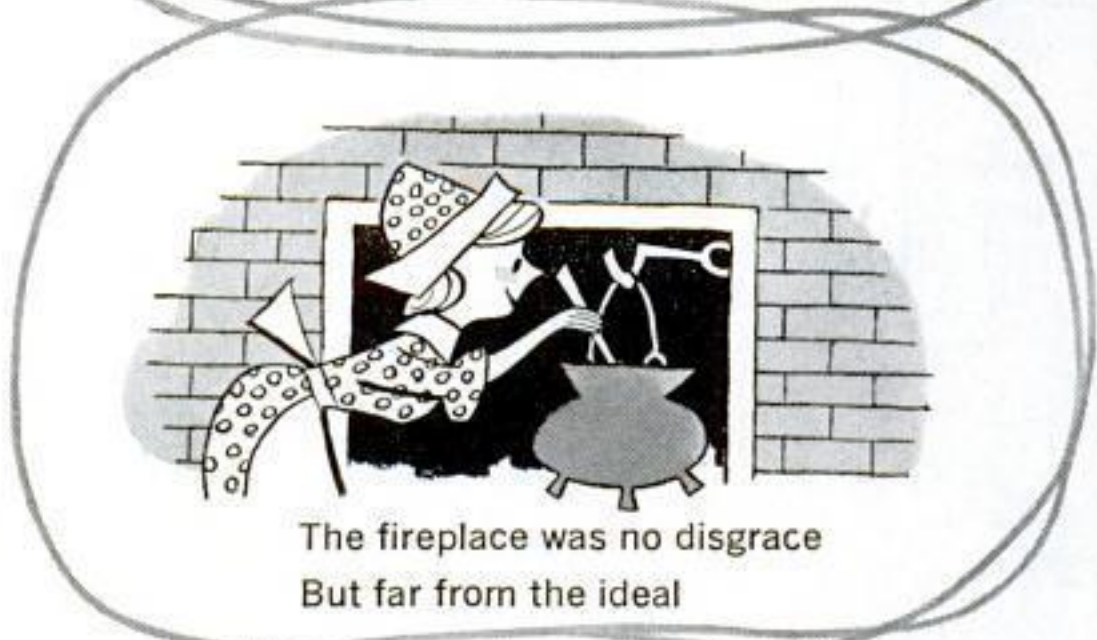
STATION
WAGON

\$1835

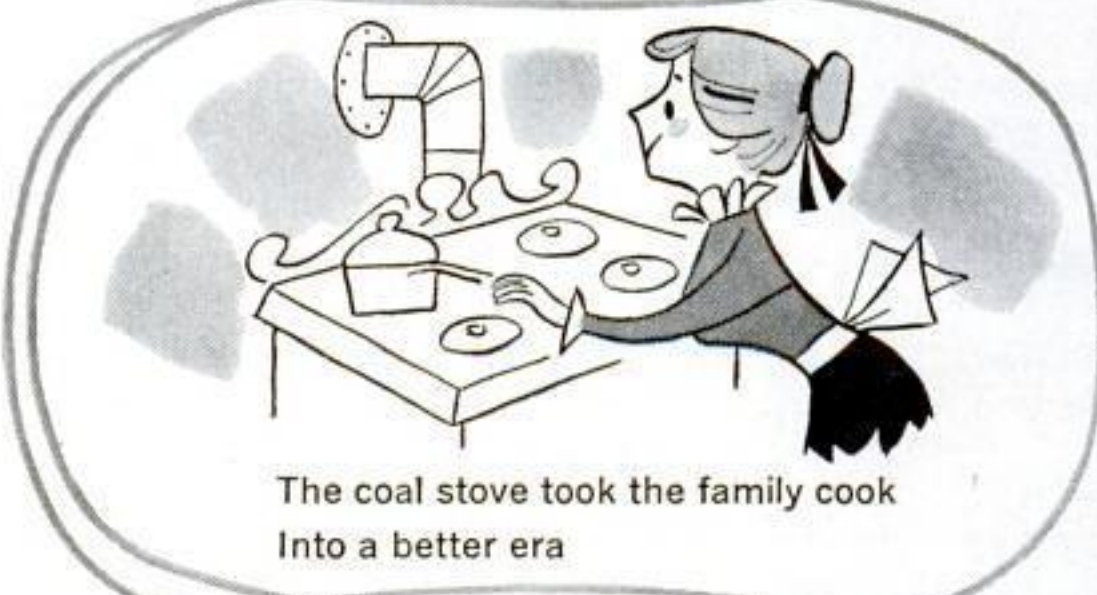
Suggested delivered price at Kenosha, Wisconsin, for 2-door sedan at left. State and local taxes, if any, automatic transmission and optional equipment, extra.



It wasn't easy, back in B.C.
To prepare a meal



The fireplace was no disgrace
But far from the ideal



The coal stove took the family cook
Into a better era



And in the Gaslight Age it seemed
Perfection was much nearer



But times do change—the modern range
is flameless, clean and fast.



It's ALL-ELECTRIC cooking now
A better way at last!



Better kitchens today...

Can't you just picture yourself in a beautiful automatic all-electric kitchen? Your family would love it!

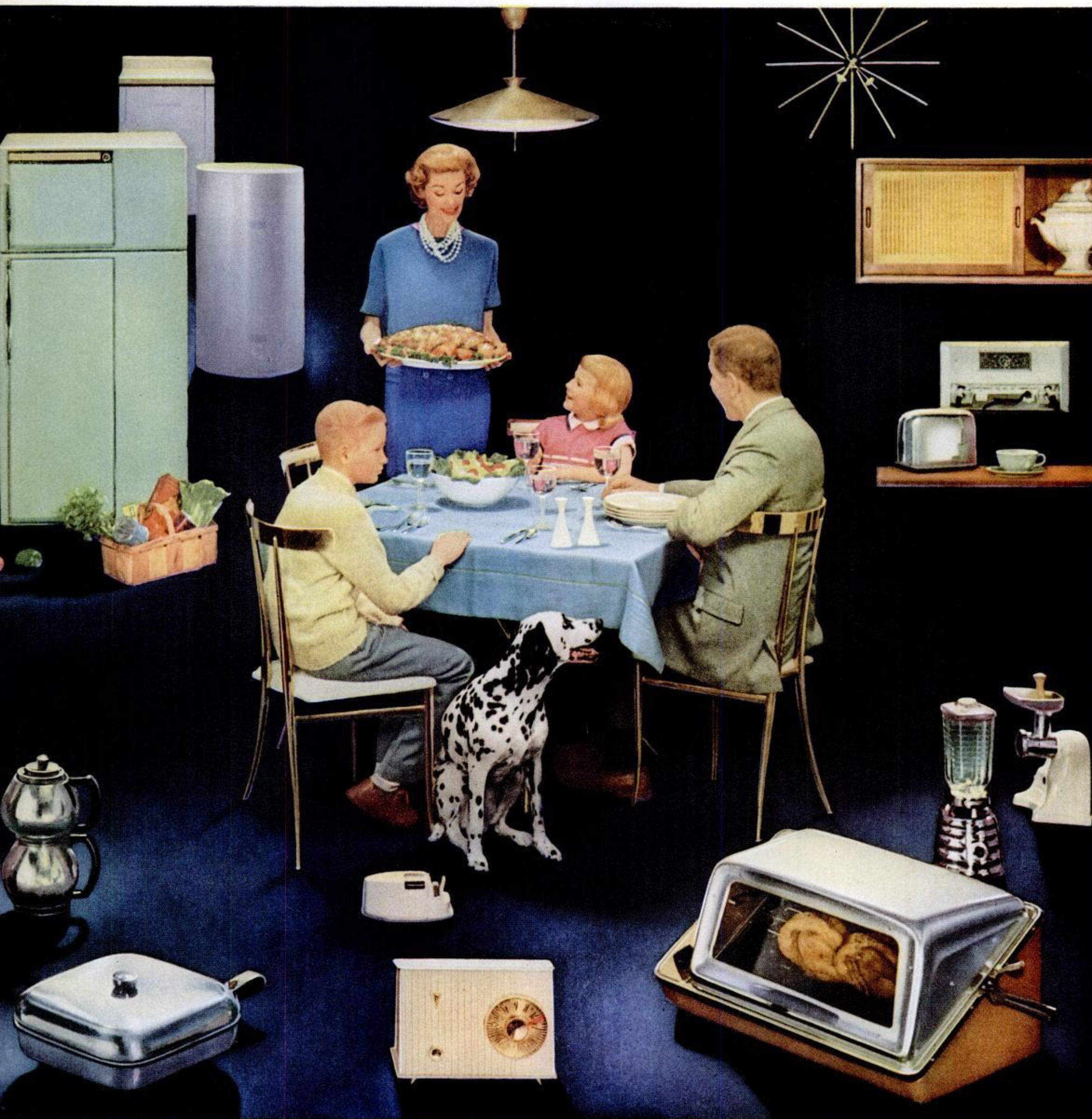
It's Fun to Cook — Electrically

Got a new recipe? Try it on your electric range! You can't miss! For quiet family meals or elaborate entertaining, your all-electric kitchen

makes cooking a real pleasure. And your guests never argue about who's to dry the dishes . . . you have an electric dishwasher.

It's Cooler — It's Flameless — It's Smoke-free

Your all-electric kitchen is so clean—so cool—so inviting. Walls and curtains stay so much cleaner! Cooking utensils keep bright with less



the all-electric way

scrubbing. Your flameless electric range puts the heat in the food, not in the kitchen. Your electric refrigerator-freezer actually pays for itself in food savings. It's the thrifty way to run your kitchen! Electricity is the biggest bargain in your family budget.

And right now, your electric appliance dealer is offering better values than ever before.

Buy now at your appliance dealer's

ALL-ELECTRIC KITCHEN CARNIVAL



Building or buying? Make sure your home carries this Medallion—symbol of electric quality bringing you Light for Living and Full HOUSEPOWER

LIVE BETTER ... ELECTRICALLY

sponsored by Edison Electric Institute

**Spring is for singing
the praises of**

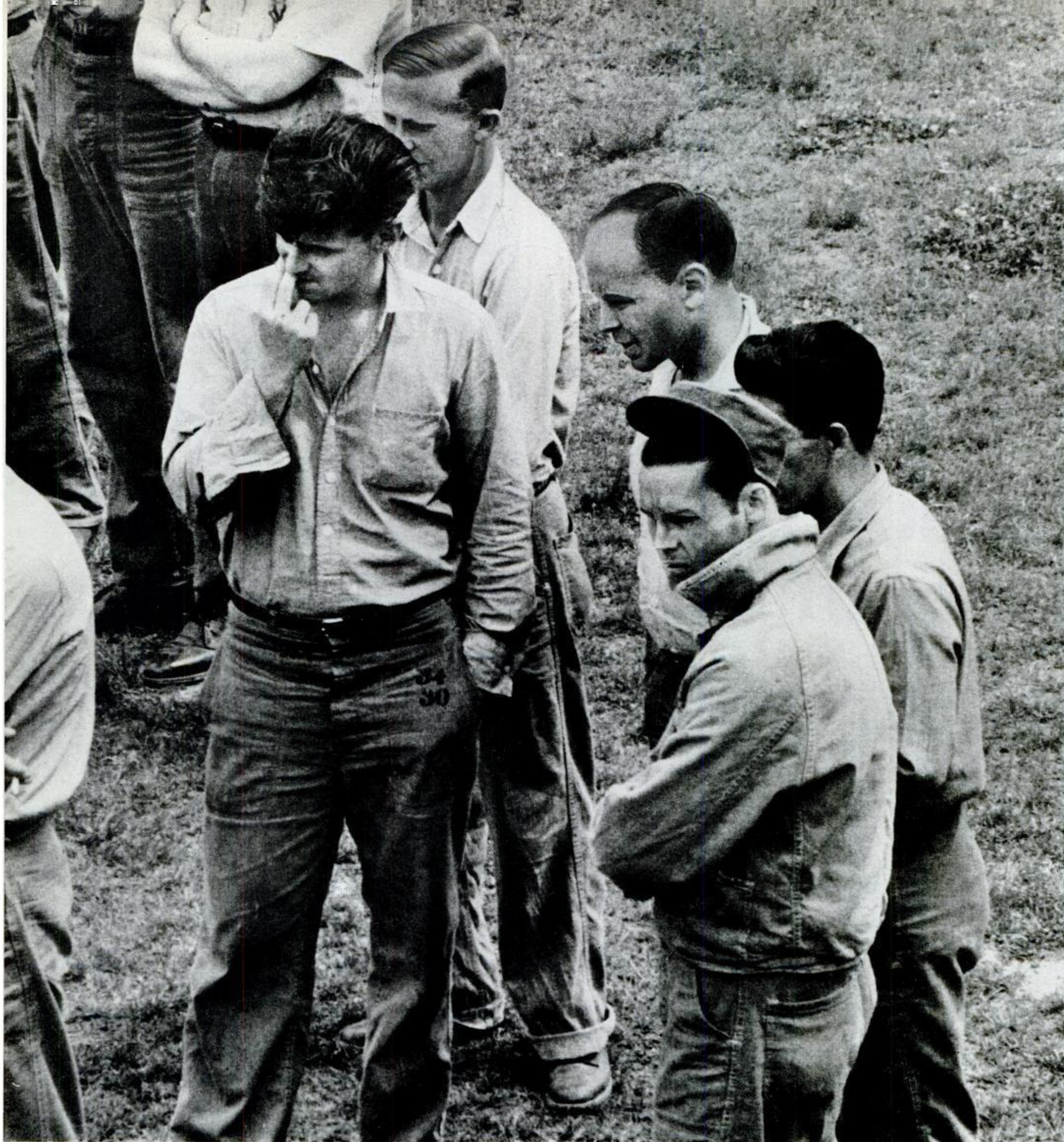
BROOKPARK

masterpieces in melamine dinnerware

You will sing its praises, for Brookpark's beauty is as light and bright as spring itself... and Brookpark's beauty is forever! It's breakproof as can be! It will wash easily and perfectly by hand or automatically. Never, ever, have you seen such lovely, lasting dinnerware!

SPRING SALE! Enchanting patterns in 45-piece service for 8, including serving pieces. All flat pieces patterned. Illustrated (top, left to right) Only a Rose, Fantasy, Bluebells, \$34.95; (bottom) Tropicana, Pink Hyacinth, \$39.95, and Golden Pine, \$49.95. All carry Brookpark's two-year guarantee.

BROOKPARK — Cleveland 9, Ohio. — America's foremost designs and finest quality melamine dinnerware... styled by *Joan Lutz* Slightly higher in Canada



A GROUP OF YOUNG "HARDROCKS"—INCORRIGIBLES—ARE CAUGHT BY CONVICT NEESE AS THEY STAND IN THE YARD OF THE IOWA STATE PRISON

PHOTOS BY A CON

OF A CON'S GRIM LIFE

For eight years a young Iowan named Robert Neese lived in what he calls "the house at the end of the road . . . in the abnormal society of murderers, forgers, rapists, braggarts—all united in one common desire: out." He was serving time in Iowa State Prison for burglary plus an abortive attempt at escape. Released last December, Neese brought out with him a chillingly candid account of life inside—pictures of unregenerate "hardrocks" and withdrawn "loners," of masked emotions erupting in drunken screams and sudden fights, of empty waiting. The pictures appear in Neese's new book, *Prison Exposures* (Chilton), and, along with

others he took, are published here with captions by the convict-author.

In and out of trouble since childhood, Bob Neese determined toward the end of his term to rehabilitate himself. A farsighted warden encouraged him as he read hungrily, studied, ran the prison magazine, wrote four novels ("all bad"). In his last prison year he earned \$7,000 selling articles. His book makes a compelling case for reformatories that reform as well as punish. "Some of us should never be turned loose from prison," he says, "but figures show that others, when trained to responsibility, won't be back. It takes time, but time is what prisoners have most of."



IN CELL, NEESE WRITES ABOUT THE PRISON MATES THAT FILL HIS BOOK

CHARACTERS OF THE JUNGLE



"A HARDROCK and two-bit hoodlum [writes Neese], Jack Loghry is the spoiler of good things for many of us. He doesn't want money. Freedom doesn't interest him. There's nothing he wants outside or in. A rare one for whom change seems impossible, he'll probably spend the rest of his life in prisons."



"OUR RECREATION YARD, CALLED 'THE JUNGLE' BECAUSE OF THE FEW

"RESIGNED LIFER, Earl 'Skeeter' Hall was sentenced for murdering a fellow packing-house worker who called him a 'Black S.O.B.' in a fight. Like most lifers, he is well behaved. He earns about \$30 a week doing leatherwork he learned in prison and helps support his mother and two sisters on the outside."





BEASTS OF PREY WHO PROWL IT, HAS TABLES AT WHICH SOME CONTINUE GAMES WITH NO FINAL SCORES UNTIL A PLAYER DIES OR GOES FREE"

"AN 'ACCIDENTAL,' Merwyn Stavelly is an ex-Army officer who refused to stand trial for a bum-check rap that any con could have beaten. He stays lonely and apart from cults and cliques in prison. 'The Army made good men from wild young people because it used methods opposite those here,' he says."

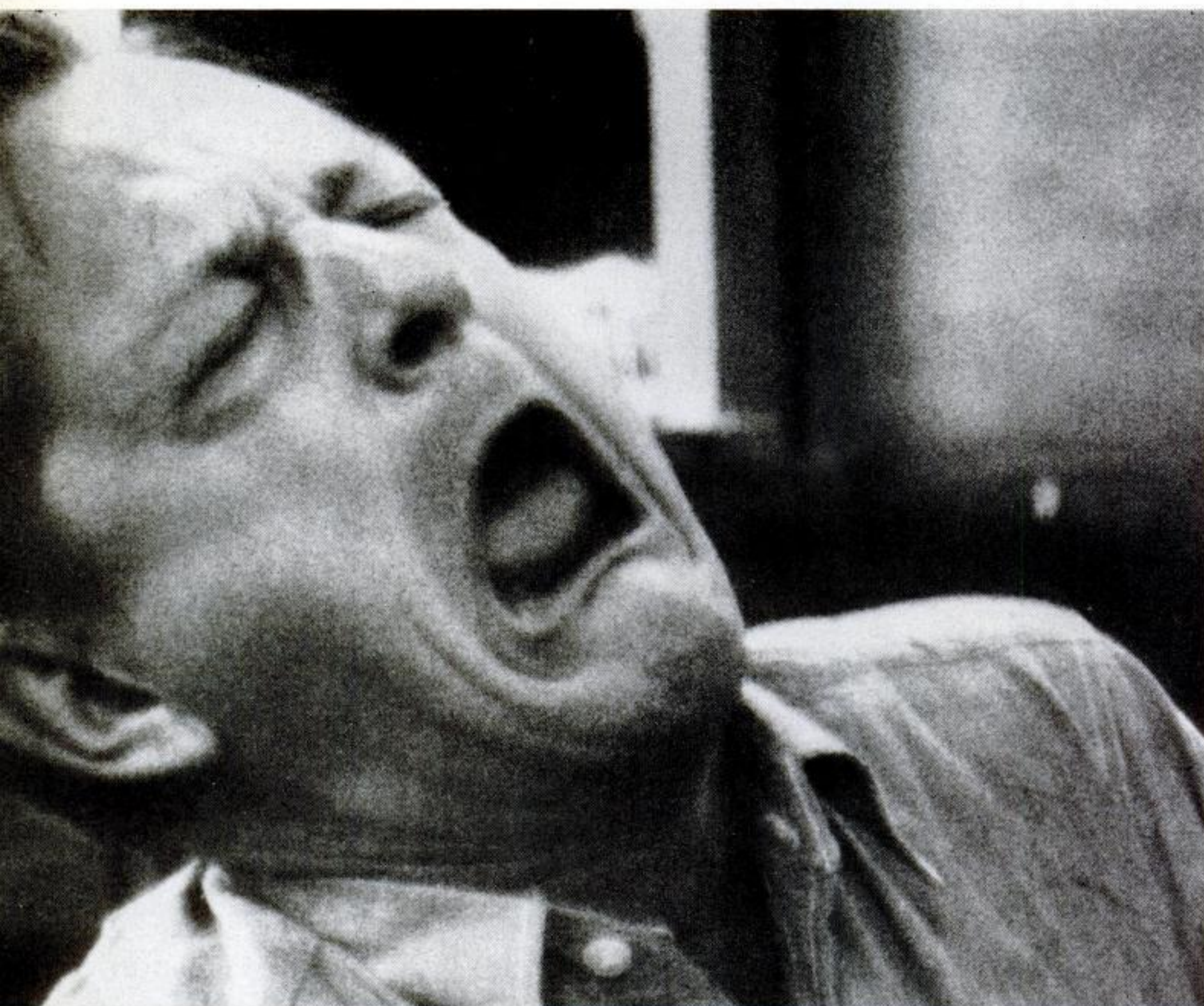
"ANGRY RECLUSE, Billy sits sullen and defiant in his cell. Saddled with a barnwide persecution complex, he needs psychiatric treatment badly. Until recently there was none available in this prison and men sent to an insane ward could rot in their cells until either their sentences—or they—expired."



CONTINUED

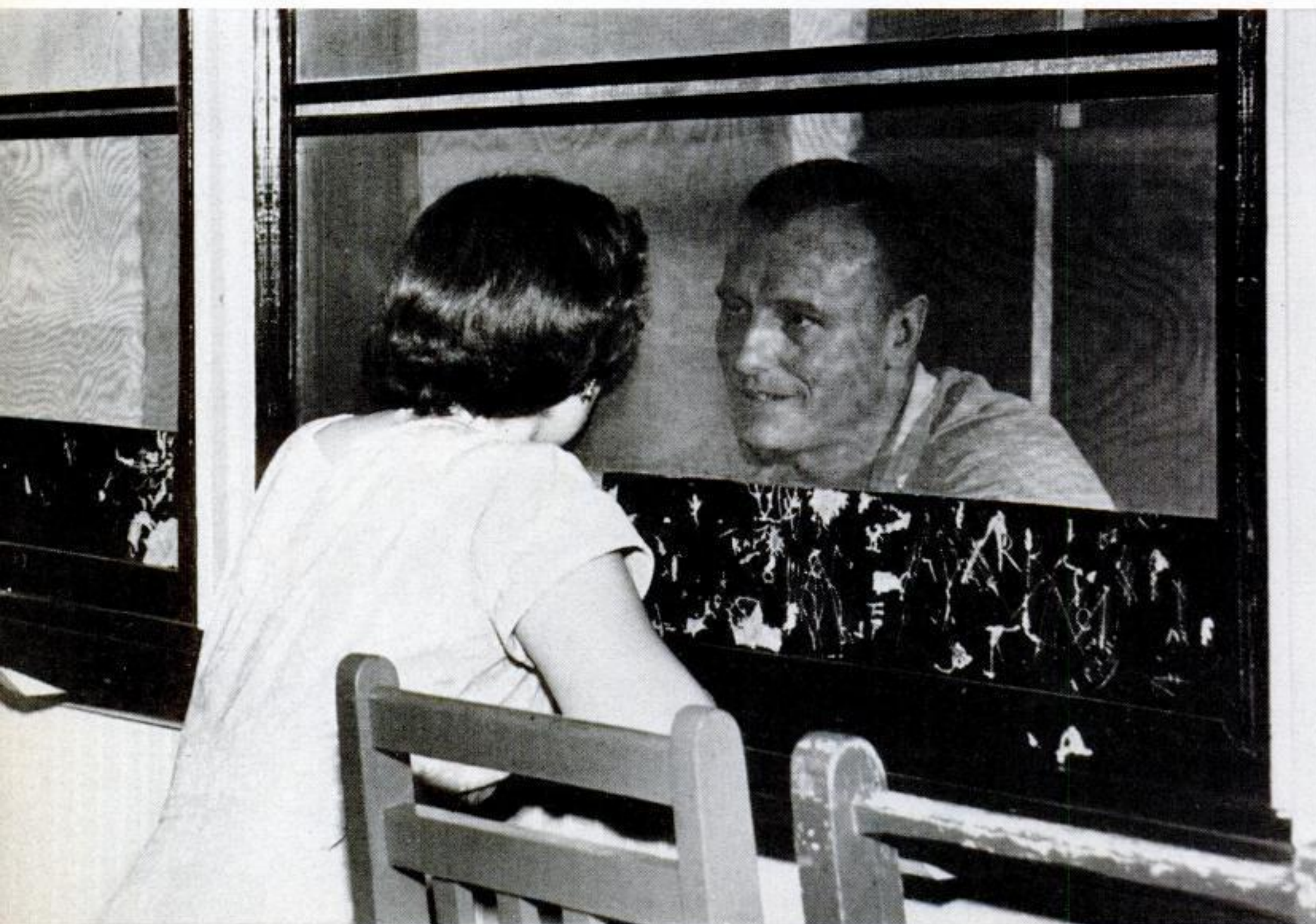
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UNMASKED EMOTIONS



"PRISON TEACHES us to mask emotions but now and then the bandage comes off and we break loose. Pete Bourland here is going wild on 'ruckus juice,' a fermented punch you can make from raisins, or even potatoes or corn, with yeast stolen from the bake shop. It doesn't taste bad. This juice party went undetected by the guards or Bourland would have been singing a different tune."

"TO MAKE SURE there's no contact with the opposite sex even the visiting room has double-thickness screens. Man and wife can't even touch hands. This man had osteomyelitis and had just been told he had four months to live. But he didn't 'beat the state out of time'—con lingo for dying in prison. Four months was exactly what was left of his sentence and the week he got out he died."

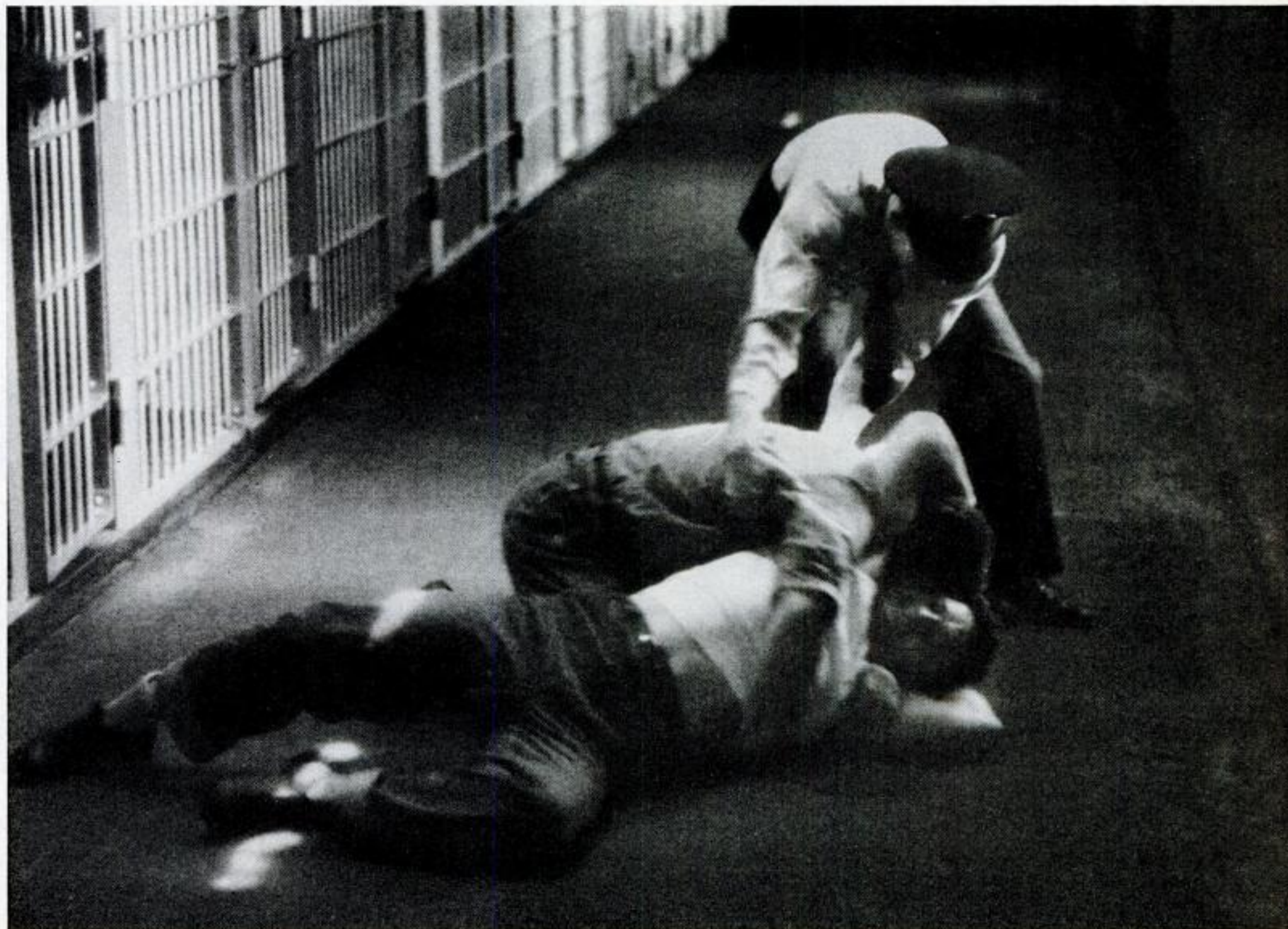


... AND TWO RUMBLES



"TURNED-UP COLLAR and high-rolled sleeves are the trademark of most hardrocks. With a telephoto lens I caught one (*above*) roughing up an older prisoner just to put on a show for his buddies. A hardrock is not always one when he arrives and often he is created by the prison. But old-timers on their way to getting some sense look on them with amusement, and usually, disgust."

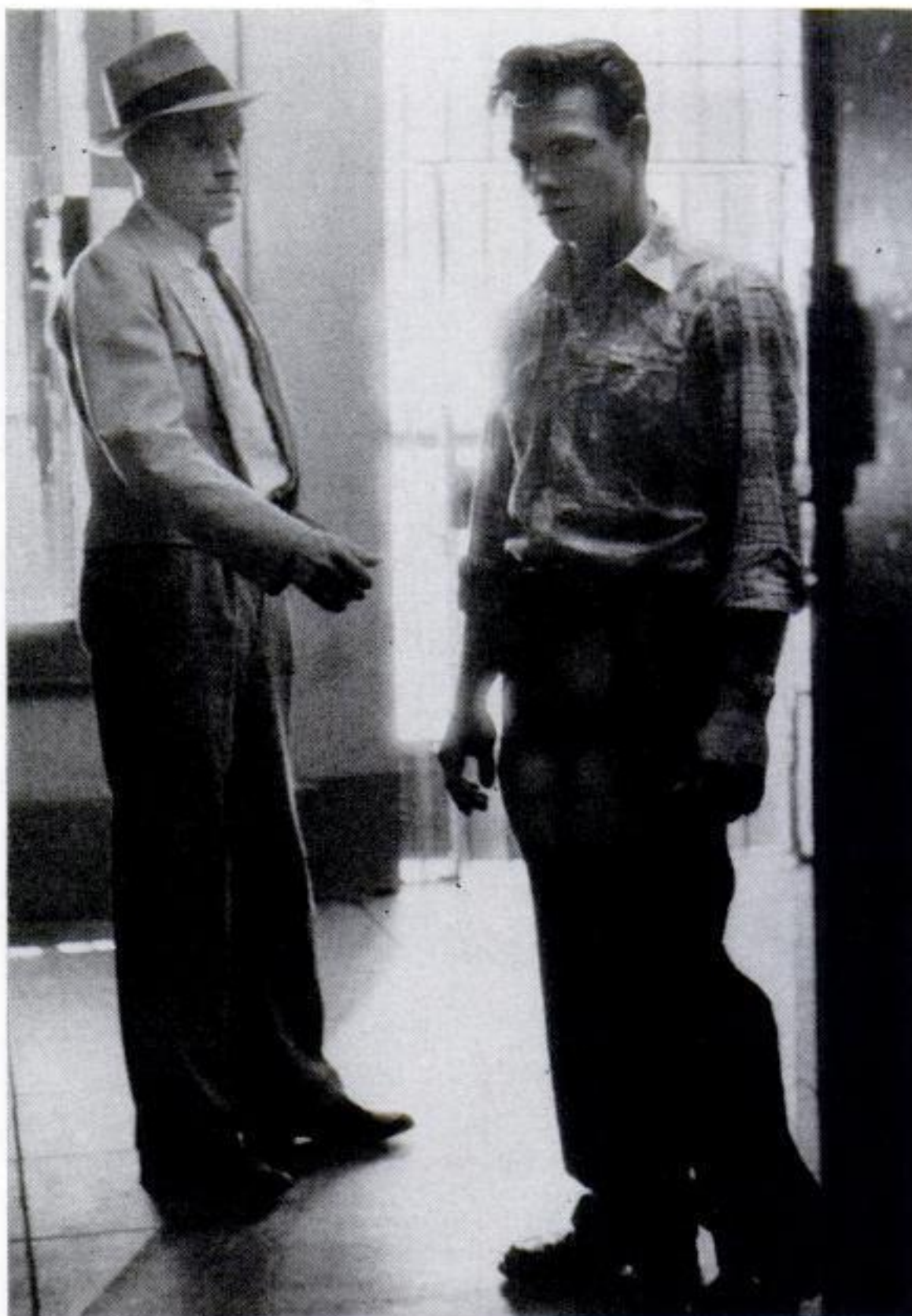
"A PACK OF CIGARETS started this rumble. Both men had long records of prison trouble. It lasted only long enough for guard to get to the scene and break it up. Both men were sent to the 'hole' (security building). A flare-up in prison is costly, in terms of 'good time' (10 to 20 days of every 30 off his sentence for good behavior) and of weight (meals in the hole are bread and water)."



'HARD TIME' FOR A FISH



"IN A CHILDISH EFFORT at defiance, Neil Smith, a cocky 'fish' (new prisoner) in for burglary spits contemptuously on the drive as he is led in to prison on the end of a chain by a sheriff (*above*). When the sheriff offered to say goodbye (*right*) maybe Smith didn't hear him or maybe he was just pretending, but he refused to shake hands. I did too when I arrived. So do most of the other prisoners. Coming to prison is not a game, and there is no shake and make up as far as we are concerned."



"ON THE 'RANGE,' as cons call the five-tiered cell-blocks, Smith (*foreground*) got less cocky as he talked with cellmates. He's really the most likeable little kid in the world. If he takes all the chances this house offers him to straighten out he'll make it in less than half of his 10 years and he may not be back. If he doesn't—well, prisoners make prisoners make prisoners."

"IN HIS CELL, Smith lies on his cot doing 'hard time,' our expression for fretting. He is studying drafting now, and the tools of the trade he wants to follow when he gets out are hanging up behind him, next to his radio earphones. An outsider would be money ahead if he'd forget his fear of cons long enough to check whether prison was the ending or beginning of a criminal career."



Whether your car is a late model or new—



USAC **FINI**
MOBILGAS ECO

START **LOS ANGELES** **1,898 MILES** **FINISH** **KANSAS CITY**

BOX SCORE OF THE 1959 RUN

MAKE OF CAR	MILES PER GALLON	MAKE OF CAR	MILES PER GALLON
BUICK	18.83	IMPERIAL	18.20
CADILLAC	19.04	LINCOLN	17.27
CHEVROLET 6	22.38	MERCURY	18.90
CHEVROLET 8	19.26	OLDSMOBILE	18.22
CHRYSLER	19.65	PLYMOUTH 8	21.15
DE SOTO	19.06	PONTIAC	18.66
DODGE	21.75	RAMBLER	25.29
EDSEL 6	19.66	STUDEBAKER 6	22.44
EDSEL 8	17.90	STUDEBAKER 8	22.28
FORD 6	20.33	THUNDERBIRD	19.13
FORD 8	19.67		

USAC

Run supervised and results verified by the United States Auto Club.

here's good mileage news for you...

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ECONOMY RUN



**47 BRAND NEW
CARS AVERAGED
19.44
MILES PER GALLON
in the 1959
Mobilgas Economy Run**

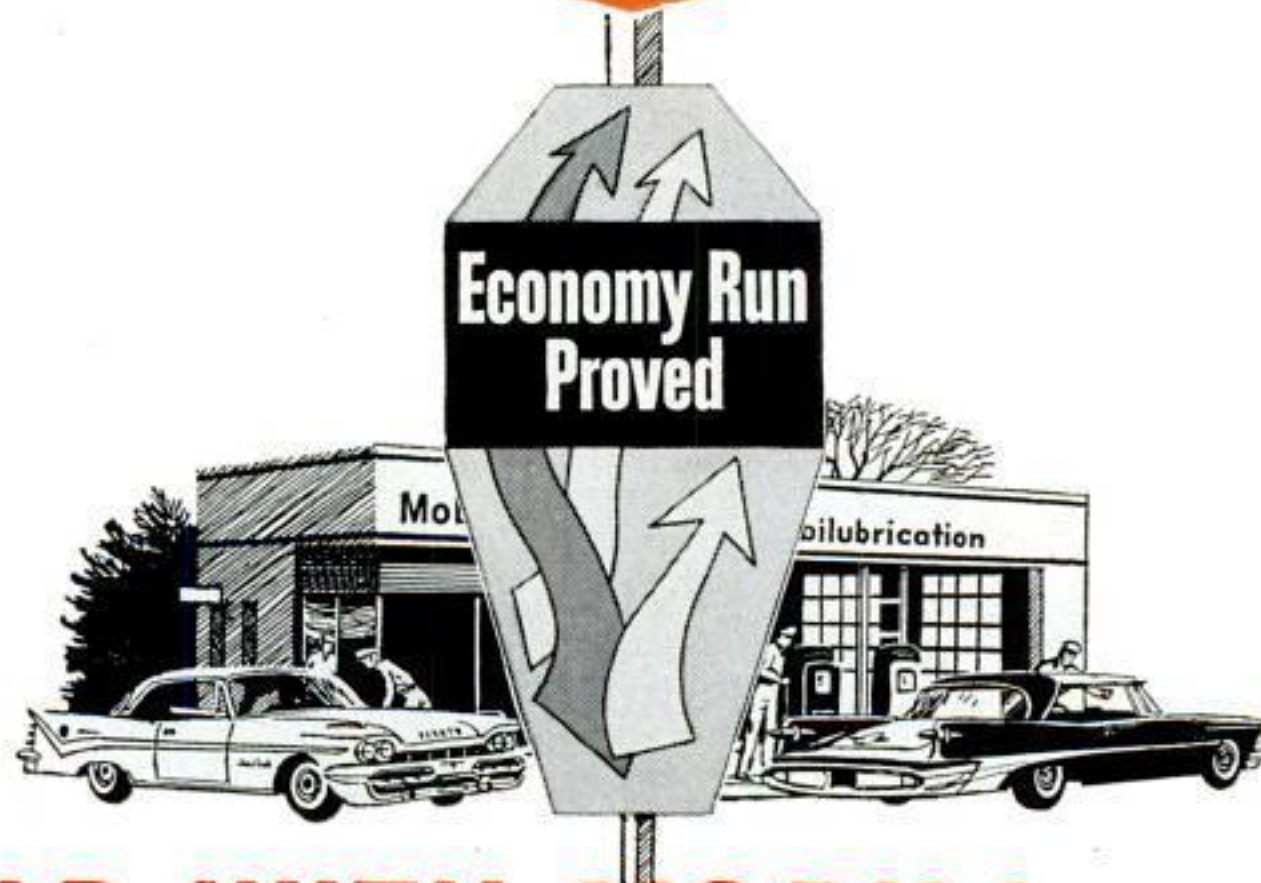


**ALL CARS USED '59 MOBILGAS SPECIAL—
The New Car Gasoline!**

This year again, the famous Mobilgas Economy Run was used as a proving ground to test the mileage economy of America's new 1959 cars.

These cars traveled at maximum legal speeds—in city traffic, on the open road, in scorching desert heat and frigid mountain cold... jammed into 4½ days just about every driving condition you will encounter in a full year! So the results are a real index of the mileage potential of *your* car when you take this tip from the Economy Run drivers...

Always keep your car in top shape, drive carefully, use '59 Mobilgas Special—The New Car Gasoline! Get it at your friendly Mobil dealer's for your new car or late model car—'59 Mobilgas Special—mileage proved in the 1959 Mobilgas Economy Run!



YOU'RE MILES AHEAD WITH MOBIL!

Tune in "TRACKDOWN" every Wednesday night, CBS-TV

'I AM NOT GUILTY OF ALL THOSE CALLAS SCANDALS'

by Maria Meneghini Callas

In the modern history of opera no singer has lived up to the role of temperamental prima donna so fully as New York-born Maria Callas. For the past five years she not only has had spectacular musical triumphs but has played the leading part in a series of explosive incidents (see headlines below), characterized by angry words, canceled contracts and bitter accusations. As an artist of unquestioned rank, Madame Callas here presents her own version of the many disputes in which she has been involved.

Controversial singer admits she is difficult on purpose but defends herself against, 'lies, insults and nonsense'

IN the last few years many lies have been written about me, and many people have used me as a continuous target for insult. There never was such an enormous waste of energy to report incidents incorrectly and, in some cases, to report incidents that never took place at all. I have not been merely accused. Invariably I have been pronounced guilty, without trial or appeal, of the most preposterous nonsense. The world has condemned me outright for committing these terrible sins:

- In front of the president of Italy, I destroyed the opening of the Rome opera season by pretending to have a cold and deliberately quitting in the middle of a performance.
- Outraged by a lawsuit, I vowed never again to sing in Chicago.
- At the last minute I demanded more money and, when I did not get it, broke my contract with the Vienna Opera.
- Out of sheer caprice, I refused to sing an important performance in Athens.
- Simply because I wanted to go to a party, I irresponsibly ran away from a crucial performance at the famous Edinburgh Festival, not only refusing to sing but actually fleeing the country.
- Feigning illness, I ruined an entire San Francisco opera season by canceling my contract.
- Because of my impossible temperament, I forced La Scala of Milan, Italy, the opera capital

of the world, to dispense with my services.

- Because I was inexcusably capricious about the roles I was willing to sing, I drove Metropolitan Opera Director Rudolf Bing to cancel my season's contract.
- Caring only for money, I charge fantastic prices that have forced helpless opera directors and concert hall managers to lose large sums of money on my performances.

Truly, this is a devastating list of sins. But fortunately, for my own peace of mind and self-respect, I have not committed a single one of them.

I have always tried to avoid self-justification. The proper concern of an artist is art, and I have devoted myself to music in an effort to elevate it from the routine and restore opera to what I believe it must have been during the "Golden Age" of the last century. I saw no reason to waste my energy explaining things that I never did in the first place, and I thought that time would prove the absurdity of the charges against me. But alas, time has only exaggerated these stories and made a monster out of me.

I do not intend to justify myself here. I have too much pride to ask for pity, and besides, I have no use for it. But I have decided that someone must finally tell the truth about the so-called Callas scandals. I know by now that nothing will silence certain characters who lie about me. I am writing only for the



AT HER HOME IN MILAN, ITALY, MARIA CALLAS

sake of those who believe that I am sincere about my work and who would like to know the truth.

One thing must be understood about me before anything else can be understood. To me, the art of music is magnificent, and I cannot bear to see it treated in a shabby way. When it is respected and when the artists who serve it are respected, I will work hard and always give my best. But if music is treated in a shabby or second-best way, I do not want to be associated with inferior staging, taste, conducting or singing. I especially do not want to give an inferior performance myself. When I was young and trying to establish my career, I had



SOPRANO'S CAREER HAS BEEN PUNCTUATED BY HEADLINES ANNOUNCING TRIUMPHS AND CONTROVERSY



SITS IN HER GLASS-WALLED DRESSING ROOM. SILVER MIRROR, A GIFT FROM LA SCALA OPERA IN EARLIER AND FRIENDLIER DAYS, SHOWS HER HUSBAND

to take whatever was given to me. Now, fortunately, I can afford to say no to inferiority.

Whenever I do say no, people shrug and say, "Callas is being difficult." Of course, I am difficult. An artist who tries sincerely to meet the demands of operatic music must work under extraordinary tension. Great music cannot be achieved without hard work and high standards. If I were willing to accept second-best opera, if I did not care about quality, I could very easily establish a reputation for always being sweet, charming and amenable to every suggestion, a completely docile soprano in every respect.

But that is too high a price to pay for such a reputation. I know—and my friends would

say this for me—that I am not a monster. I like people, I enjoy life, I take great pleasure in hard work, and I thoroughly appreciate and respect the sincerity of those who want to produce great music. But I see no reason to pretend that I am happy and cheerful about second-rate music—or about those who are willing to see it performed.

I demand the best

I CANNOT pretend that I am indifferent to poor performances. I will fight against them with every weapon I have, and I will demand the best. To those who do not care very much about quality, this may seem capricious or

temperamental. I cannot help it. I will always be as "difficult" as necessary to achieve the best. But I do not, as has sometimes been said about me, kick tenors in the shins, throw chairs at baritones or drive conductors to distraction. Those would be the actions not merely of a capricious woman but of a crazy one, and I think that people who spread such stories should be ashamed of themselves. I have always tried to treat my colleagues in the best manner. I wish I could say as much for some of them, but I learned long ago to ignore bad manners.

I am not, however, either docile or placid. Those are not qualities that lead to great performances. I have severe standards—more

CONTINUED

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ROME WALKOUT in 1958 caused scandal when Callas, shown leaving stage after first act of *Norma*, refused to continue. She says illness forced her to quit.

MARIA CALLAS CONTINUED

severe for my own work than for anyone else's—and when I say no to inferiority, it is because I believe passionately in what I am doing. I will accept no artistic compromise that might lead to a poor performance. The tragedy of a poor performance would not be so much that one failed oneself, or even that one failed the public. The tragedy would be to fail the music itself. To avoid this, I will do everything in my power—but please do not call it caprice or temperament.

In January 1958 in Rome, on what proved to be the most notoriously (and most unfairly) "scandalous" night of my career, I found myself in a position where, if I continued singing, I could only fail the music. Two days before I was supposed to open the Rome season in *Norma*, I was in bed with a cold that I had caught in the unheated theater. The director came to me and said, "Maria, you *have* to get better. You have to sing." I did get better—well enough, I thought, to perform. I had hot compresses, the theater's doctor came, I had medicines, and I phoned a nurse to say that I would probably need her help. I knew that I could not be in my best possible voice, but it was an important opening in front of the president of Italy; if I had postponed, I would have been severely criticized anyway. I thought I could manage somehow.

But I could not. The human voice is not like a piano. One can never be certain that it will do what it is meant to do. That night in Rome I sang the first act, but I could feel my voice slipping. I always have my low notes, but I could tell that my high notes were about to go, and I was already missing some of my middle notes. I always have enemies in any audience, and I could hear some of them calling rude things: "Go back to Milan!" "You cost us a million lire!"

Afterward some people said I left the performance because of this rudeness. Anyone who knows me knows this is ridiculous. Hisses and yells do not frighten me, for I am not a stranger to the enmity of clagues. They only make me furious, make me want to sing better than ever to drive the rudeness down their throats. I do not leave a performance because of rudeness. I will never leave a performance so long as I can sing. But that night in Rome I was unable to sing.

My colleagues knew I could not continue, but after the first act the stage director, the artistic director and everyone else came to my dressing room and said, "You must not stop." They even tried to convince me that I was in top form and that I had never sung better. This was absurd, but it was Rome's opening night and the opera house had no substitute ready. The conductor, at least, was more honest: he said nothing.

Many singers have had colds during operas, and many of them have been substituted for during the performance. It happens all the time. The opera house must either have a substitute ready, or else it must take the responsibility. Rome did not do either one. At the end of the first intermission, instead of accepting responsibility and canceling

CONTINUED

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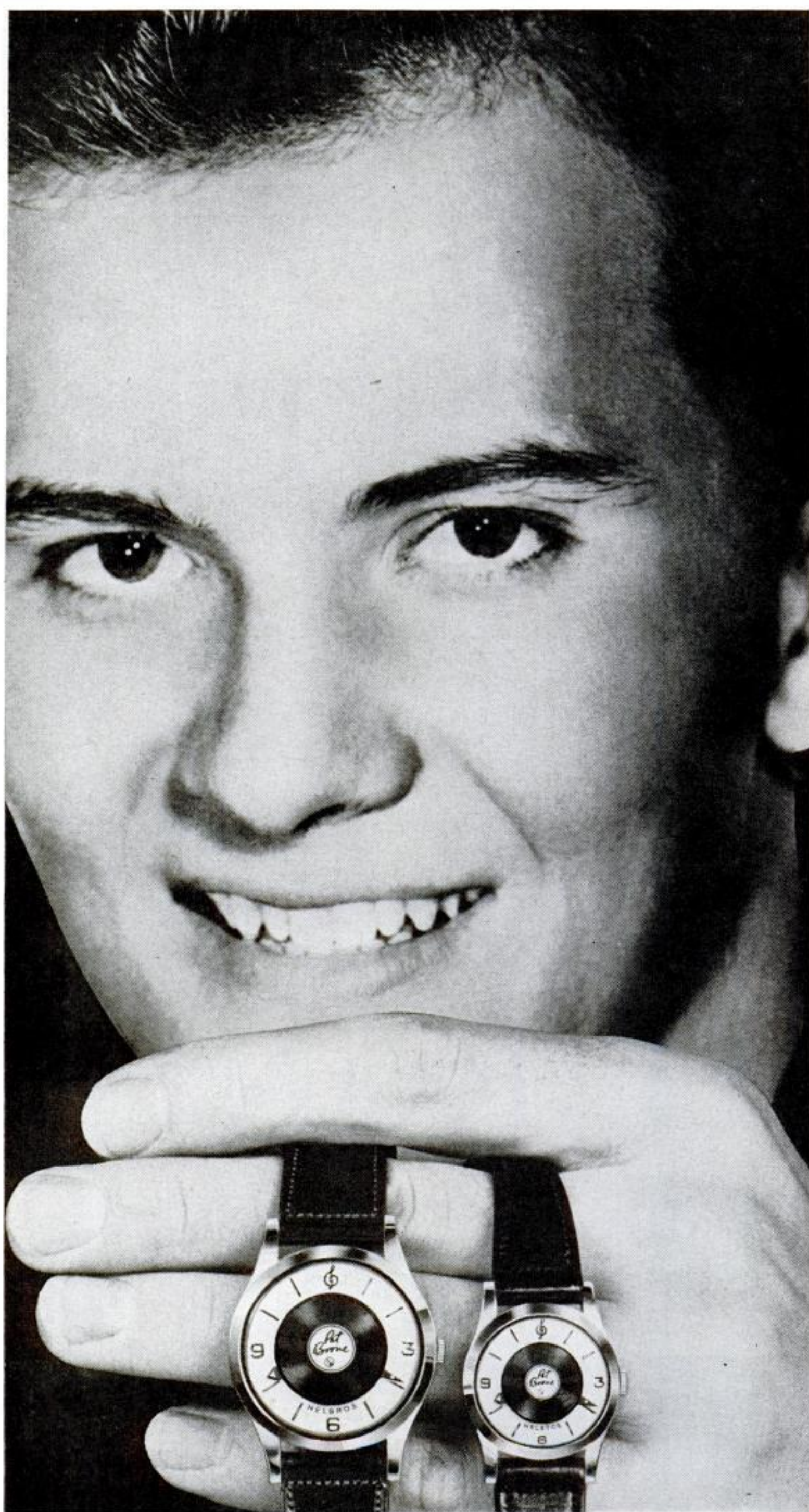


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CHICAGO EXPLOSION took place when process server (left) approached Callas after performance. She was furious at what she considered major insult.

MARIA CALLAS CONTINUED

the performance, they actually brought the president back to his box, thinking they could convince me that I should continue. When they finally realized that I would not sing with a lost voice, they said, "All right, don't sing. But you are an actress. At least go out and act." In some operas this might be possible, but *Norma* with a soprano who does not sing would be a travesty. I went home to bed.

In the morning a doctor sent by the opera house examined me and reported that I had bronchitis and tracheitis but could probably sing again in five or six days. The president's wife telephoned and said to my husband, "Tell Maria we know she was sick and could not continue." Unfortunately she did not tell the newspapers. The newspapers demanded pictures of me sick in bed, but I am a serious artist, not a *soubrette*, and I do not pose for pictures in bed. I refused, and the newspapers decided that it would be more interesting to imply that I was perfectly healthy but had lost my nerve because of the insults. No doubt it is more interesting that way but it is not very truthful.

My name was seriously damaged by this incident, and I still find it unjust that an artist who has had great triumphs in Italy for 12 years should have to explain *one* cold and be condemned for it.

It should not take much imagination or humanity to understand what I went through during that period. I was desperate and terribly hurt by the unkindness and the unfairness. It seemed impossible to clear my name, and in the papers I read nothing but insults and criticism. But two things happened after Rome that stirred me deeply. I came to America to sing, first in Chicago and then at the Metropolitan. At both places, the first time I walked out on the stage, wondering how I would be received after the destructive publicity, the public gave me an ovation before I sang a single note. Both times the ovation went on and on until I asked myself, how can I ever sing well enough to thank them? I will never forget those tributes for all the rest of my life.

There might never have been a Rome scandal if it had not been for my supposedly disgraceful behavior at the Edinburgh Festival the previous summer. Before Edinburgh, there had been only the relatively minor scandals of Chicago, Vienna and Athens, but I do not wish to disappoint my enemies by leaving them out:

- After an unpleasant incident with process servers and a lawsuit in 1955, I am reported to have sworn I would never again sing in Chicago. Actually I have sung in Chicago every year since then and hope to do so for many more years. When the three directors of Chicago's Lyric Theater—my friends Carol Fox, Lawrence Kelly and Nicola Rescigno—broke up in 1956, I did not want to take sides by working for one and not for the others. But this year I sang for Kelly in Dallas with Rescigno as my conductor, and each year Carol Fox and I try to agree on dates and other details for a program in Chicago.
- In June 1957 I am said to have violated my contract with the Vienna Opera by asking for more money. But it had only been *proposed* that I sing in Vienna, and I decided I needed rest instead. No contract ever existed for me to break.
- Two months later in Athens I canceled the first of two scheduled performances. The heat and dryness were so severe that I was paralyzed vocally and could not possibly have given a respectable performance

CONTINUED



Shirley and her three children enjoy the California sun and a book of stories. This time, it's Hans Christian Andersen: another day, it'll be the new issue of LIFE.

My other storybook

BY SHIRLEY TEMPLE

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is now old enough to read LIFE all by herself and young Charles and Lori "read" the pictures while I explain the text.

You can just imagine the children's excitement when they saw their own pictures in LIFE last year. And I know exactly how they felt. I remember the thrill of seeing myself in LIFE for the first time back in 1937.

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MARIA CALLAS CONTINUED

that first night. If one read only the stories about me, one would think that no artist had ever canceled a performance before, but it happens all the time and always will. In fact, great conductors and directors tell young singers over and over again: "If you cannot give your standard performance, don't give one at all. Wait for the next one." In Athens I waited for the next one—four nights later—and was able to give my best. Before I left the city I was asked to return as soon as possible. Again in Athens, I will never forget the reception given to me.

These three incidents were only preliminaries to the Edinburgh affair which took place a few weeks after Athens in the summer of 1957. On my return from Greece after a year of exhausting work, I felt so worn out that I went to see my doctor, Arnaldo Semeraro of Milan. On Aug. 7, only 10 days before I was to appear with the La Scala company at Edinburgh, he wrote: "I certify that Maria Meneghini Callas has symptoms of nervous exhaustion to a serious degree, caused by overwork and fatigue. I prescribe a period of complete rest for not less than 30 days."

The next morning my husband took the medical certificate to Luigi Oldani, the general secretary of La Scala, where I had been prima donna for six years. My husband told Oldani that he would have to get a substitute for Edinburgh, but Oldani would not hear of it. He said that it would be better not to go at all than to go without me, for the guarantee of my name had been the basis for the contract. Oldani said what La Scala always said during those years: "Maria is capable of miracles. She can do anything."

Finally, against my doctor's strenuous advice, I agreed to go to Edinburgh, carrying in my mind and heart the words of Oldani: "La Scala will be forever grateful to you, Maria, for all your work and sacrifice and especially for this latest gesture." This eternal gratitude was to last less than one month.

My agreement called for me to be in Edinburgh between August 17 and August 30. When a fifth performance of *La Sonnambula* was scheduled for September, I refused to do it, for I needed rest and relaxation before going to San Francisco. In early August, La Scala actually had signed another soprano, Renata Scotto, against the probability that Madame Callas would not be available for the fifth performance of *La Sonnambula*. As my La Scala agreement showed, I had never had the slightest intention of being available for the fifth performance, but La Scala did not choose to notify Robert Ponsonby, the Edinburgh director.


'You must save La Scala'

WHEN Ponsonby learned the date of my return reservation, he came to me and asked how I could think of leaving the country when I still had another performance to sing. I revealed the situation and showed him what was supposed to be my agreement. In anger Ponsonby went to Oldani to demand an explanation, and soon after, I received another visit. The director of La Scala, Antonio Ghiringhelli, had not even bothered to come to Edinburgh with his company, but Oldani spoke the familiar, magical words for him: "Maria, you must save La Scala." This time the magic did not work; I was too tense and exhausted to save anybody.

When a singer pours as much energy and determination into a performance as I do, it is exhausting, both physically and emotionally. Before a performance I am tense from the effort of preparing to give everything I can. During it, I am under the most severe self-control, trying to deliver every note, every gesture, exactly as it should be. It is an immensely difficult, immensely tiring ordeal, and I cannot go through it when I have no strength left. I refused Oldani's request to "save La Scala" with a fifth performance, which of course he was asking only as a favor and not because I was in any way obligated. I did agree, for La Scala's sake, that it could be said I was unable to sing the fifth performance because of indisposition certified to by a doctor.

Elsa Maxwell had invited me to a party in Venice, and I thought this would be good fun and relaxation after the work. Of course, whenever I go to a party or a dance or enjoy myself, the critics say, "Why isn't Callas staying home and taking care of herself?" Well, I am only 35 years old, and I like relaxation with my friends. Must I stay at home like a nun? If I stayed home all the time, I would be frustrated and nervous.

On the afternoon that I left Edinburgh, the mayor and his wife came to say goodbye to me at my hotel, scarcely the normal procedure if one is breaking a contract and "fleeing the country." But by the time I landed in London, newspaper headlines were screaming that I had walked out on Edinburgh. The newspapers also contained the incredible statement that La Scala was unable to provide any explanation for my sudden departure. By the time I reached Milan, the Italian



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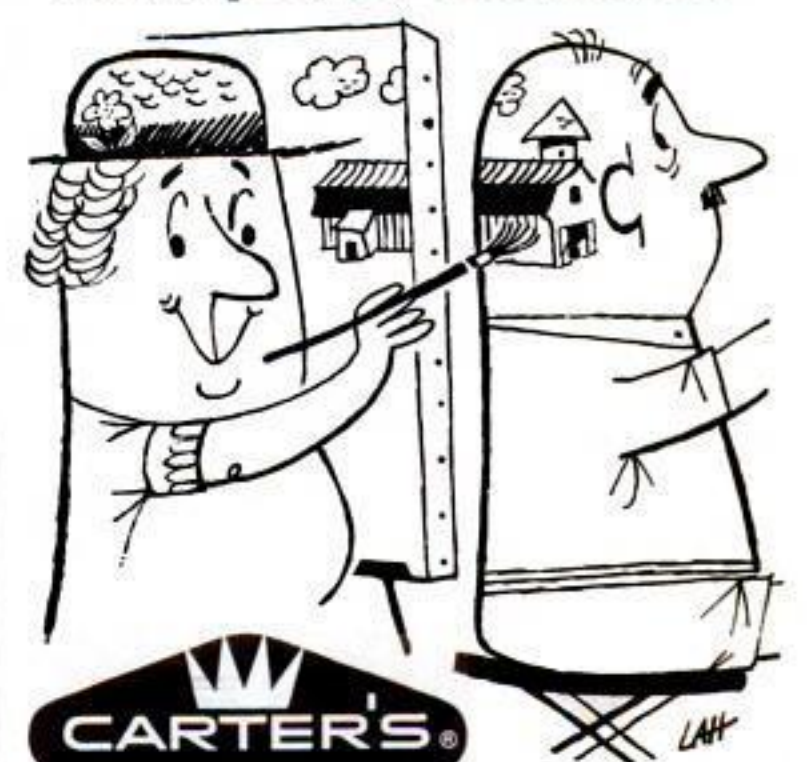
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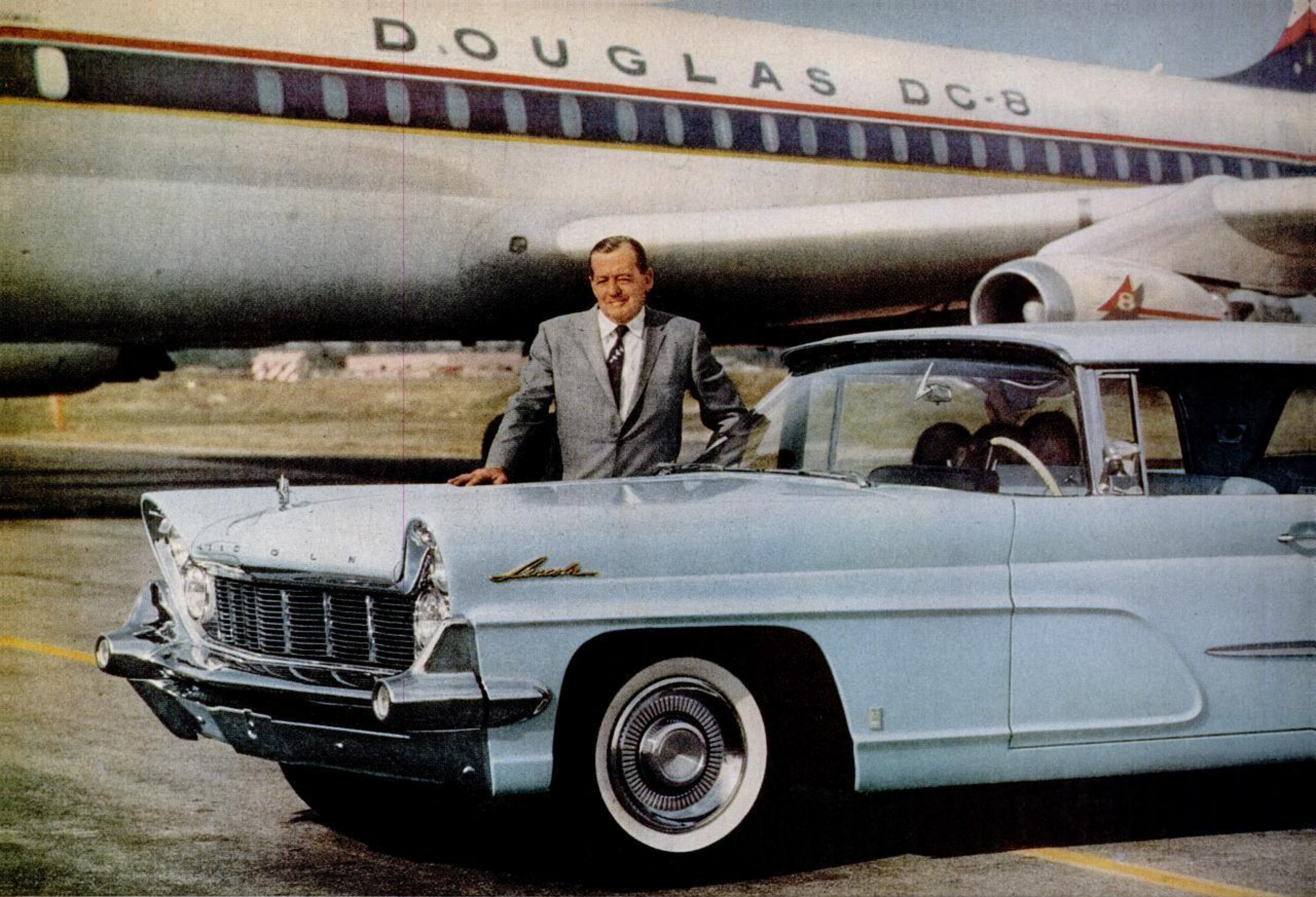
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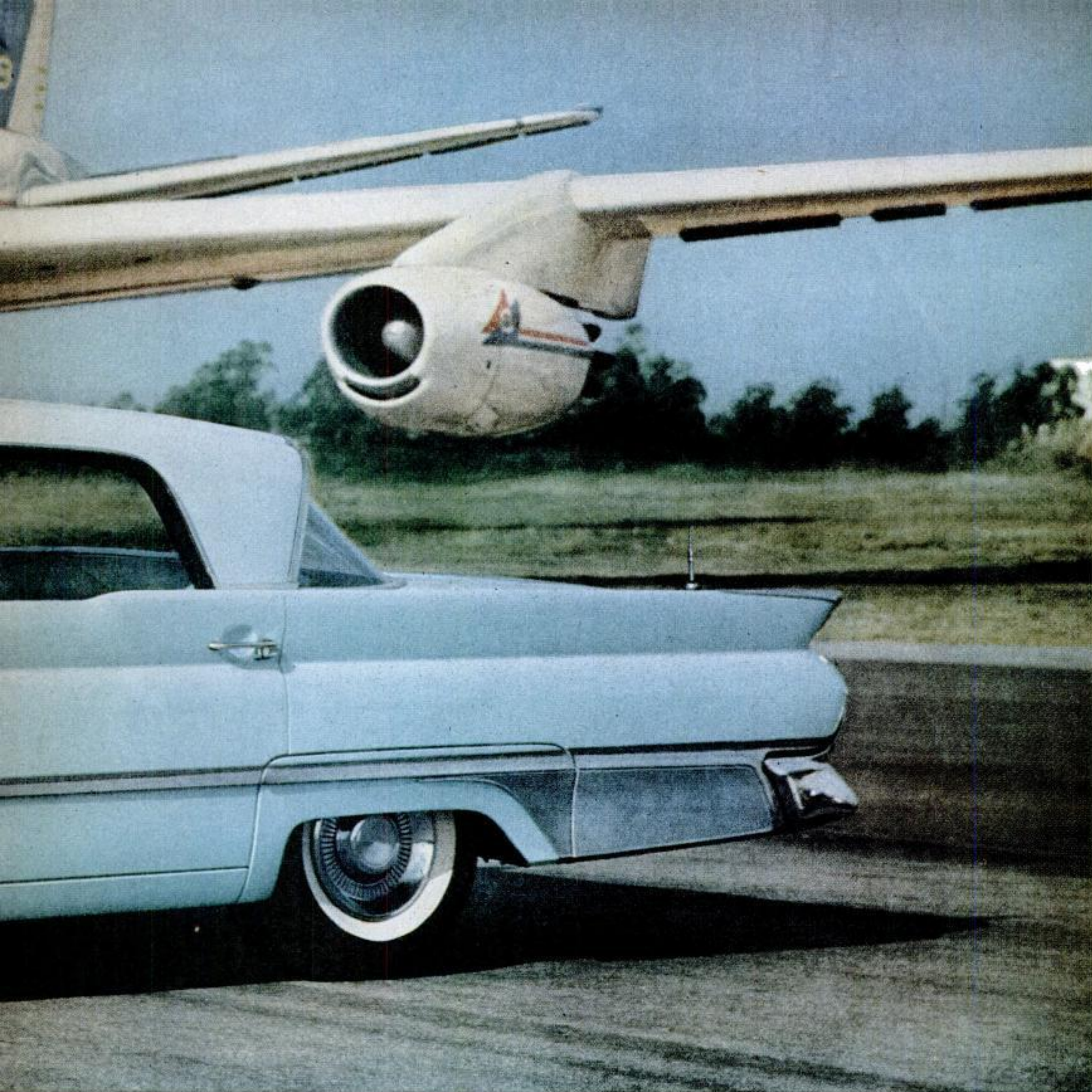
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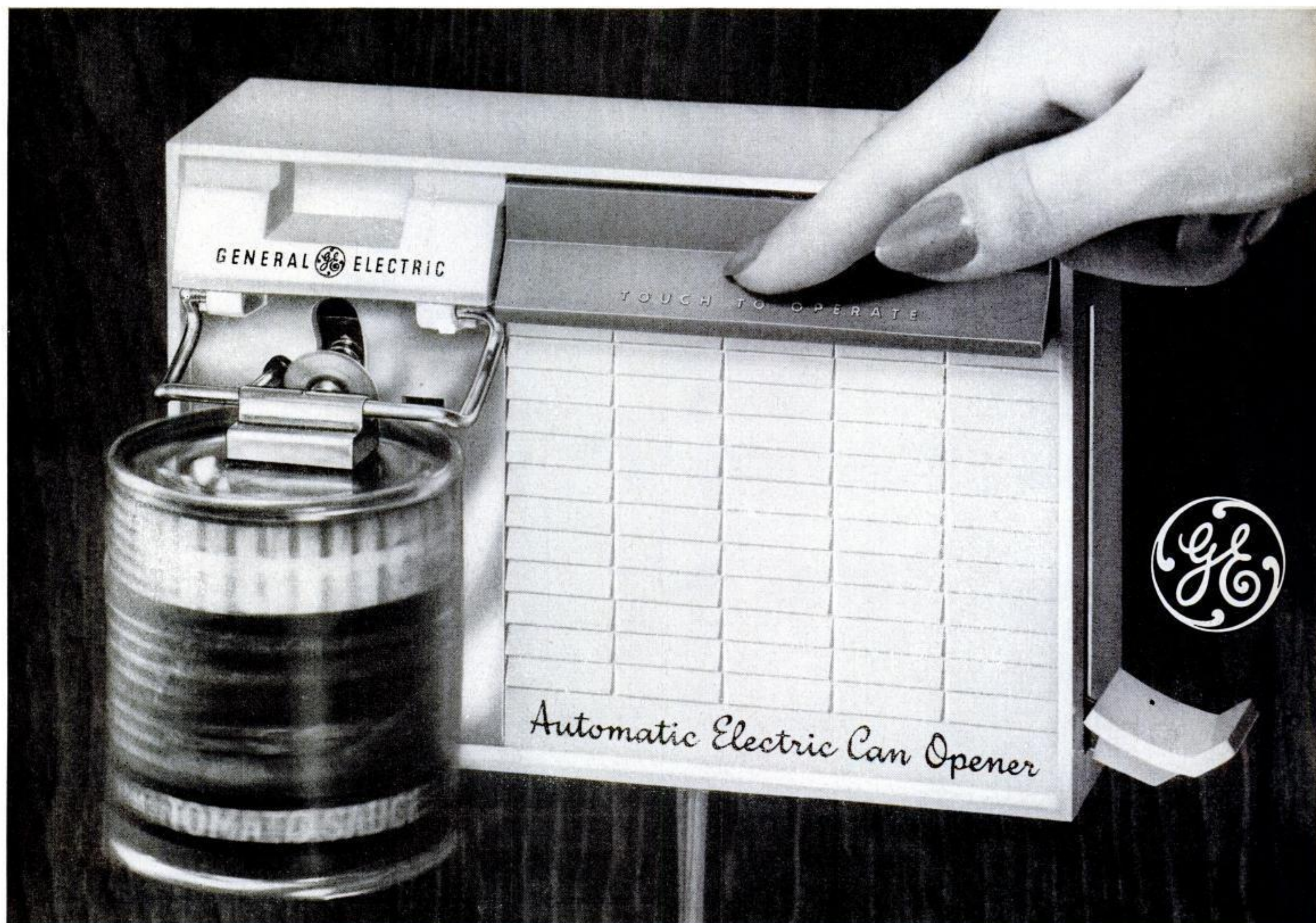


Mr. Douglas is shown here with his Lincoln in front of his new home in Rolling Hills, near Los Angeles, California. Notice that Lincoln's intelligent design calls for exceptionally wide door frames, which make the Lincoln an extremely easy car to enter or leave.



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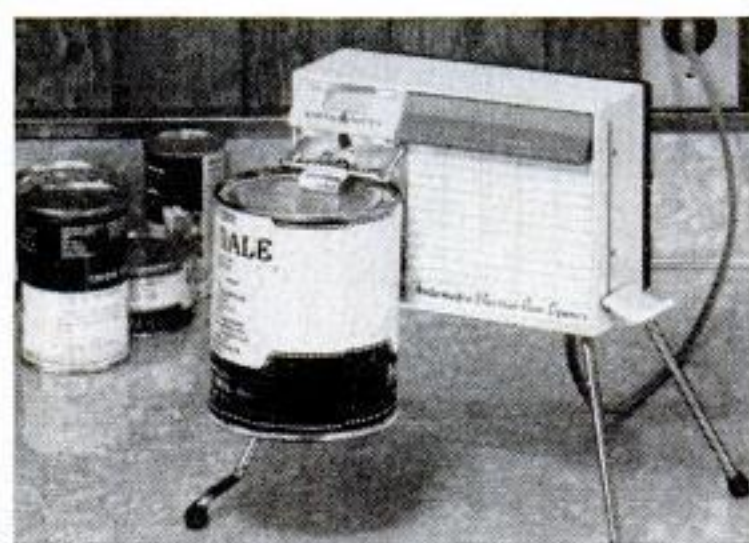
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LA SCALA TRIUMPH in 1955 *Traviata* was one of Callas' many successes. But in 1958 a fight with Director Antonio Ghiringhelli led her to resign.

MARIA CALLAS CONTINUED

newspapers were filled with the most disrespectful and insulting articles about what I had done. I was condemned without a hearing.

La Scala has a great fetish about her pure reputation. No one must ever say a bad word about La Scala; the blame must always be placed somewhere else. But even without accepting the blame directly, La Scala might at least have said that, owing to a misunderstanding between the two theaters, the fifth performance in Edinburgh was not possible with Callas, but that Callas was within her contract rights and not responsible. Instead, La Scala said nothing to protect me.

If it had not been for La Scala's treatment of me at Edinburgh, there would have been no San Francisco scandal. I was to sing at San Francisco from Sept. 27 to Nov. 10 that same year, but on Sept. 1 I cabled Director Kurt Herbert Adler, warning him about my health and suggesting that he have a substitute ready, just in case. Then my doctor examined me again and forbade me to leave Milan, explaining that I was no longer strong enough even to travel, much less sing. Two weeks before the San Francisco opening, I notified Adler that it was impossible for me to appear, but now I suffered the consequences of Edinburgh. Adler seemed to take the position that, having snubbed Edinburgh, I was now snubbing San Francisco. To help San Francisco and because I wanted to sing there, I offered to come for the second month of the season, but the answer was to come as of contract or not at all. It was then announced that I had let San Francisco know "only a few days" before the opening.

After Edinburgh I was furious with La Scala and demanded that Director Ghiringhelli clear my name. I had every right to ask, for I had been with La Scala six glorious years. I am ferociously happy when I work, and for La Scala I worked hard and sang everything. Time and again the sign *Esaurito*—Sold Out—went up on the Scala billboards, a sign that pleases both sopranos and opera directors. Each year Ghiringhelli gave me presents: a silver bowl, a silver mirror, a chandelier, costumes and lots of sugared words and compliments.

But now, in the fall of 1957, Ghiringhelli took me for granted. He would not speak up to defend me for Edinburgh. When my husband and I finally went to see him, he was apologetic. He said I was right, that it was only justice to do as I asked, and in our presence he phoned Emilio Radius, editor of Italy's most popular magazine, *Oggi*, asking him to send a reporter so that Ghiringhelli could exonerate me.

Later Radius told me Ghiringhelli kept the reporter waiting two hours, then told him he had changed his mind and would not need him. I waited weeks for Ghiringhelli to keep his promise, but he never did. At last, in the mayor of Milan's office, Ghiringhelli and my husband agreed that I should write the story. I did so, praising La Scala for its excellences but pointing out that in the previous six years I had postponed only two out of 157 performances and that I was not responsible for Edinburgh. This was published in *Oggi* in January 1958.

From that time I did not see or hear from Ghiringhelli until, in the beginning of April, I encountered him at the famous Biffi Scala restaurant in the corner of the La Scala opera house. There, in public, he deliberately ignored me. Since then he has not addressed one word or greeting to me.

Much as I loved La Scala for its performances, which are the finest in the world, I really could not sing under such conditions. An artist is a guest of the opera house at which she sings. Every performance is a delicate, difficult affair in itself, and the mind and body must be

CONTINUED

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free to concentrate on only two things: the voice and the performance. If the theater of which you are a guest adds to the tension by continual harassment and rudeness, art becomes physically and morally impossible. For my self-defense and dignity, I had no choice but to leave La Scala. La Scala did not "dispense with my services." I resigned. I will stay away as long as it is under its present direction.

In spite of all this, I would not leave during the season and give La Scala the opportunity to say that "Callas has walked out—as usual." Not that I lacked provocation. I had been asked to sing *Anna Bolena* to open the Milan Fair the 12th of April before the president. For some weeks there was obscure talk from La Scala about not knowing the exact date and circumstances of the performance, and at last I read in the newspapers that the Milan Fair would actually open with *Murder in the Cathedral*. I did not receive the courtesy of an explanation.

My last five performances for La Scala were in *Il Pirata*, which I sang again this winter in Carnegie Hall and Washington. It is a marvelous opera with a magnificent and very demanding soprano role. On the Saturday before my final week I had to undergo a painful operation. Only my doctors and a few intimate friends knew about it, for by then I had learned that Callas is not allowed to postpone a performance—or even to have a cold. For six days after the operation I was in pain, for I am allergic to narcotics and cannot have them. I had no sleep and almost nothing to eat. On Sunday, the day after the operation, I sang *Il Pirata*. On Wednesday I sang it again. Saturday was to be my final night, and I hoped to create for the public and myself a final warm memory of our long association.

For the special occasion a group of young men decided that they wanted to throw flowers to me at the end of the performance, and they asked permission. It was granted. But that night when they arrived with their flowers, the order had been changed: no flowers were to be thrown.

When I appeared on stage, the public applauded, a rare occurrence at La Scala where traditionally there is no applause except at the end of an act. It was the beginning of a splendid performance, but perhaps that applause was too much for Ghiringhelli. When the opera was over and the long ovation and curtain calls were finished, while I was still on stage with my friends and the audience still in the house, the great iron fire curtain was suddenly rung down. I know of no single act in the entire repertoire of operatic insults as brutal as this one. It is a blunt, iron signal that says: "Show's over! Get out!" But in case I and my friends had missed the point, a La Scala fireman appeared on stage to say, "By order of the theater, the stage must be cleared."

Such was my last night at La Scala. As I walked for the last time out of the theater that had been my operatic home for seven years, the young men were standing out in the street, throwing their flowers for me. They had finally found a place where they could say goodby.

This year I have not been to hear a performance at La Scala, but I have not noticed any signs on the billboards saying *Esaurito*. Each time I walk past La Scala, each time I pass that wonderful building, each time I think of an opera that I could do there, I am hurt. I wish I could go back. I would go back if I were promised that there would be courtesy, good manners, a willingness to discuss problems and solve them together. But I cannot return while Ghiringhelli is there. He might have come to me during that final season and said, "Look, we have had differences, but we need each other. Let us both try to work together again." I would have said yes, but now it is too late, too much has been said. I have heard that Ghiringhelli told the state opera board that my voice is failing and that La Scala therefore has no interest in me. I hope the report of his words is as false as some of the stories about me, but Ghiringhelli has not denied them.

MY relations with Rudolf Bing and the Metropolitan Opera have been very different from those with Ghiringhelli and La Scala. Our disagreements have been principally artistic ones, and if I must disagree with someone, I much prefer it to be on an artistic rather than personal basis. Whatever people have said about me, I do not enjoy fights, arguments and scenes.

Rudolf Bing has sometimes been wonderful to me. He appreciates seriousness, and he is helpful and kind without being gushing. In 1956, two days before my debut at the Met, someone brought me a destructive magazine article about me. I was already tense and nervous about the opening, not only because it was of vital importance for a woman who had been born in New York and was singing there for the first time, but also because the Met's staging of the opera was not



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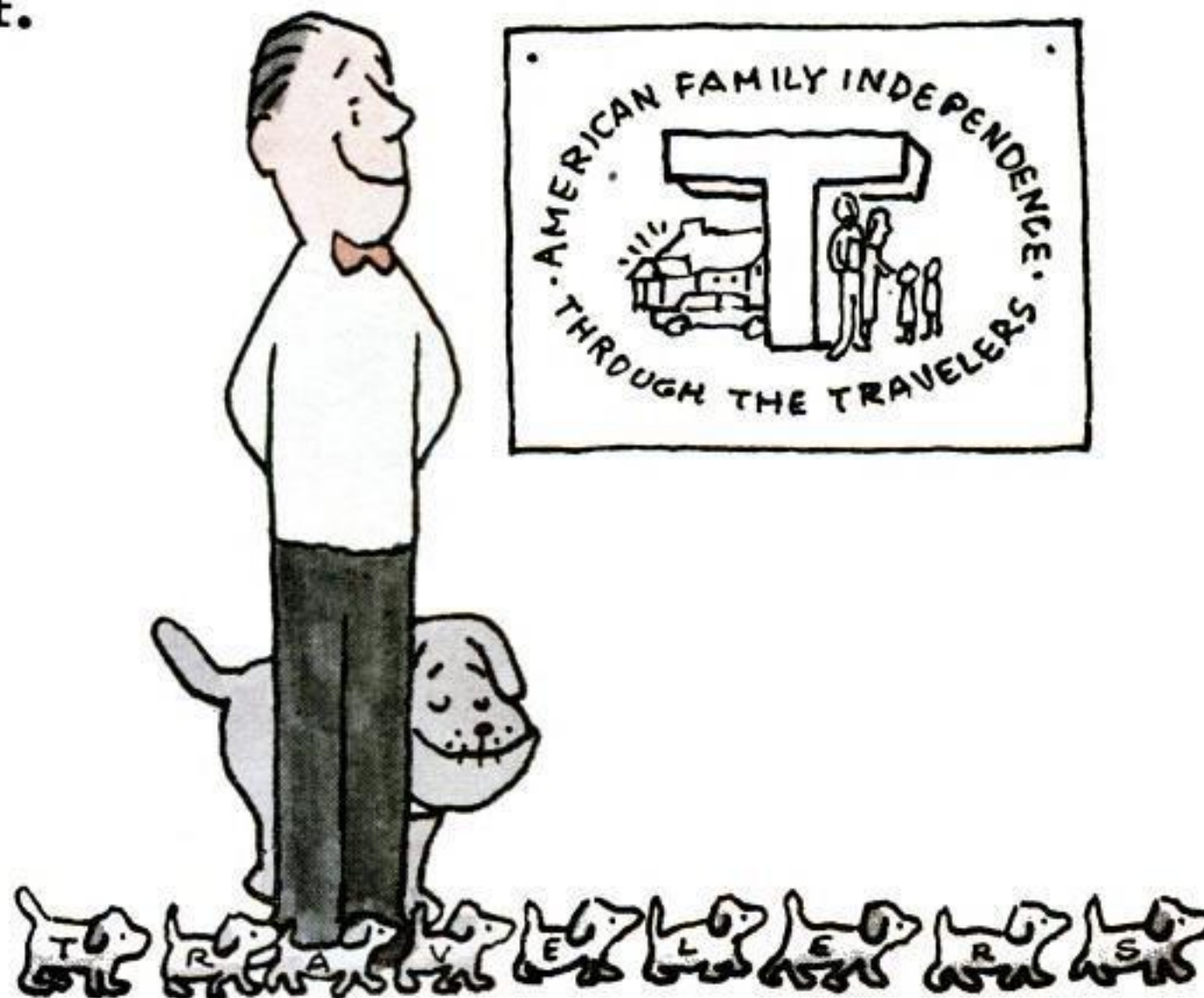
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WITH RUDOLF BING Callas took happy curtain call at Met after *Traviata* performance in 1958. This year Bing canceled her contract in dispute over roles.

MARIA CALLAS CONTINUED

up to standards at all. It was one of the Met's old productions. The scenery was shabby, and the other costumes were so shabby that my own costume made me look as slick as something out of a fashion magazine. With all this disturbing me, the magazine article made me lose faith in myself. Rudolf Bing helped me immensely. He was understanding, courteous and appreciative, even when we disagreed.

This year, of course, Bing canceled my contract for 26 performances, including a national tour, because I would not sing the roles he wanted me to sing. Somehow this, too, became another Callas scandal, but I think perhaps the wrong person's name has been attached to the event. I still cannot understand Bing's behavior, but I believe the difficulty began with the fact that we could not agree on a program for next season. For next winter Bing offered me three operas: *Norma*, the same shabby production; *Lucia*, also an ancient production including, in the famous well scene, a monstrous well that covers half the stage and looks no more romantic than an oil tank; and *Barber of Seville*, which for the moment simply does not interest me.

I told Bing I would do *Norma* and *Lucia* for him if he would give me new productions, but he said, "Maria, if you sing, I can fill every seat with *old* productions." I said that I was delighted to be earning so much money for him but that I thought he should spend some of it on new productions for me so that I would not have to be ashamed of them. I suggested *Anna Bolena*, an opera in which I have had tremendous success in Italy. "No," Bing said, "it is an old bore of an opera."

The fact that we could not agree on the 1959-60 season may have influenced Bing five months ago when he canceled my contract because I would not sing first *Macbeth*, then two *Traviatas*, then *Macbeth* again. Since I am the only soprano who sings both Lady Macbeth and *Traviata*'s Violetta, I think I am entitled to some opinion about what is and is not possible with these two roles.

For Lady Macbeth the voice should be heavy, thick and strong. The role, and therefore the voice, should have an atmosphere of darkness. Violetta, on the other hand, is a sick woman. I see the role, and therefore the voice, as fragile, weak and delicate. It is a trapeze part filled with sick pianissimo. To change from one of these roles to the other requires a complete change of voice. Bing was asking me to treat my voice first as a punch, then as a caress, then as a punch again. If I were just beginning a career in opera, I would do it, but now I will not risk the strain and damage. It is asking too much, both mentally and physically. When I tried to explain all this to Bing, he offered to substitute *Lucia* for *Traviata*, but since that is another trapeze part, I am afraid he missed the point.

I will miss the Met public, which is among the finest in the world, eager to hear and appreciate something new on the rare occasions when it is offered. But I will not miss the Met performances with their scenery and costumes from the Middle Ages. The Met also suffers from a lack of rehearsals. It rehearses an opera on stage only for its first performance of the season. This would be satisfactory except that then the Met makes major changes in the cast without having a new rehearsal. It is the only opera house I know where this is done. Last year when I came to the Met for *Traviata*, I was not allowed to have a stage rehearsal. Instead, I was permitted to work on the so-called stage roof, with a chair and table for scenery and a few marks on the floor to indicate the limits of the stage. This is not art. In Italy it is called *botteghino*, or "shop."

CONTINUED



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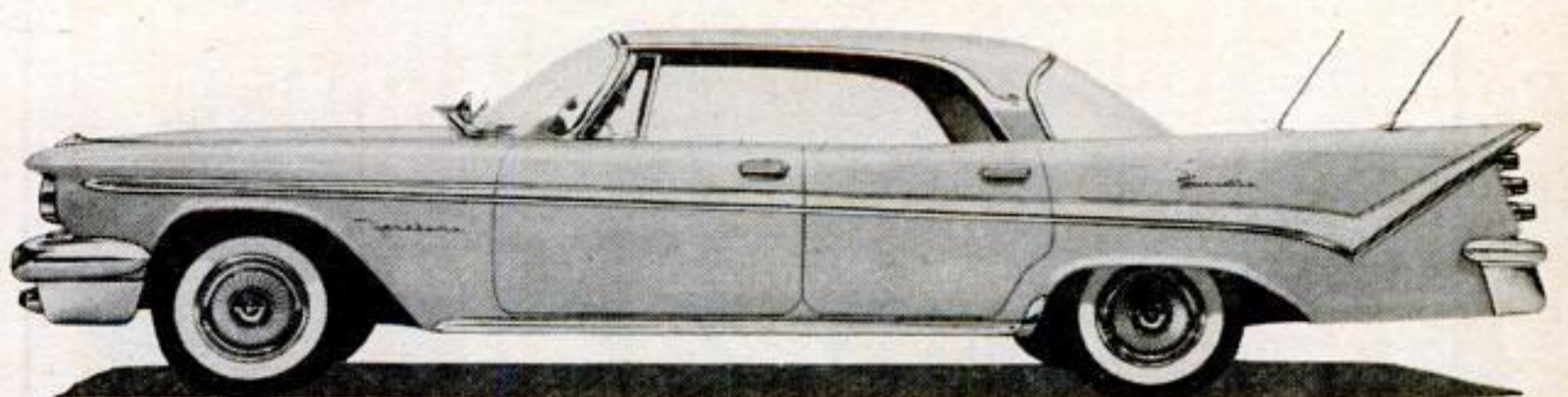
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MARIA CALLAS CONTINUED

The Met says that it cannot afford rehearsals. I sympathize, for opera is expensive, but somehow it must be staged properly. It must be rehearsed. It is not enough to walk on stage, plant one's feet and sing. One must have the feeling of having *lived* in those rooms. Every gesture, every action must have significance if it is to convince the public, and only rehearsals make this possible. The Met must improve in this area if its public is to have the operas it deserves.

There is one last Callas scandal: my exorbitant fees. I do charge high fees, and I believe I have earned the right to do so. But no opera director or concert manager suffers from my prices. Enrico Caruso was said to be the highest-priced tenor of all time, but the great Buenos Aires impresario, Walter Mocchi, disagreed. "Caruso costs us nothing," Mocchi said. "We simply raise our prices accordingly, fill every seat and make money."

When I sang in Chicago last year for the Alliance Française, I was told that they paid my fee, paid the orchestra, paid all expenses and still had a profit of about \$10,000. On my opening night at the Met in 1956 when I was paid less than \$1,500 a performance, the Met took in \$75,000. I do not believe I was expensive. Expensive performances are those that cost a lot to produce and then, for one reason or another, fail to attract the public. People pay to see me because they know that I will give a full performance. I do not say that I will sing perfectly, for that is a dream beyond the reach of even the most dedicated artist, but I will give my full best. That is why I have far more requests (both from opera houses and concert halls) than I can possibly fulfill.

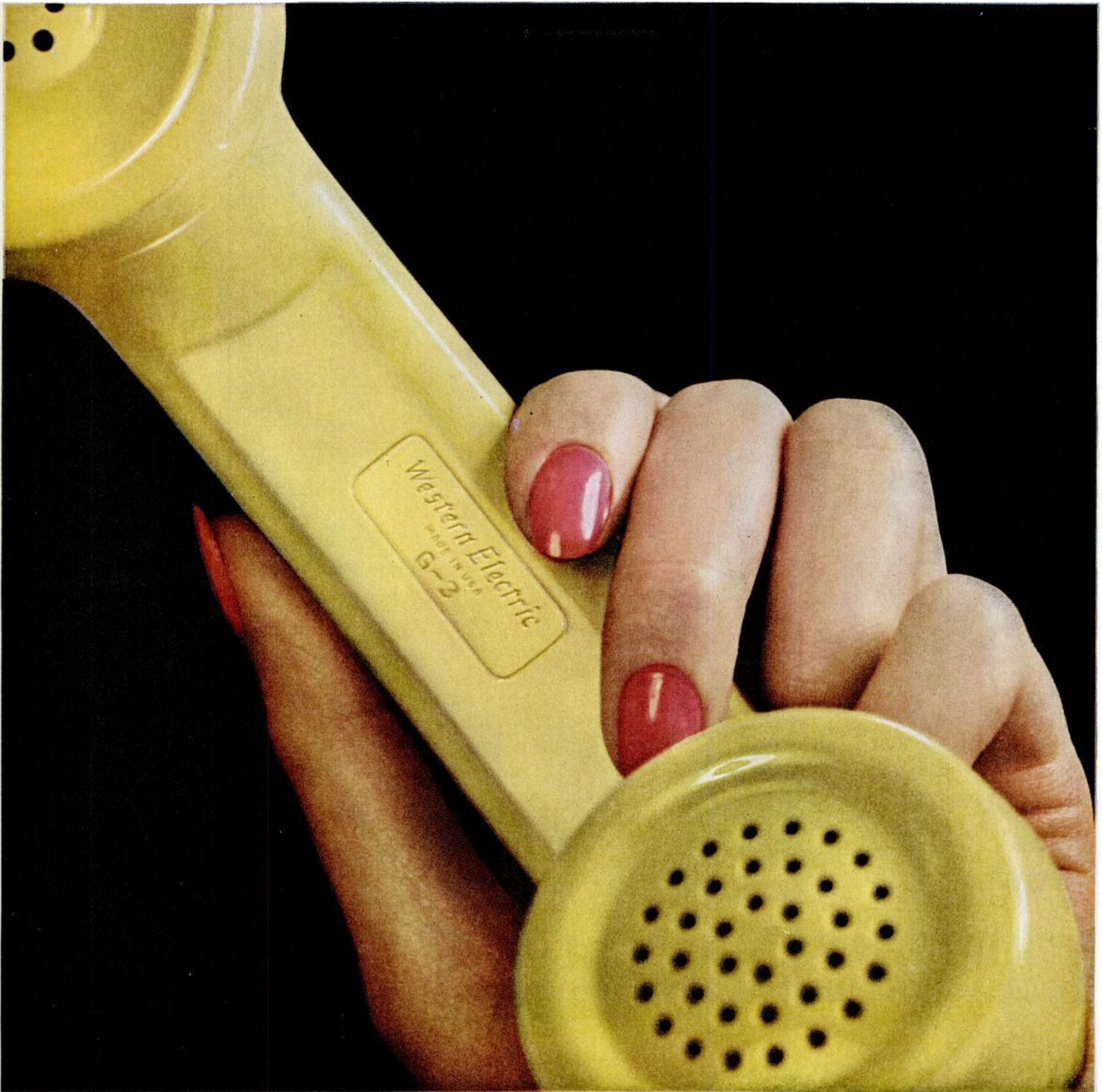
I have lost some great opera houses, and I regret it. I regret the misunderstandings and the occasional outright dishonesty and unfairness on the part of supposedly responsible men that have created these situations. But I do not regret the decisions I have made. It has been said that I intend to retire, but this is ridiculous. I have not yet reached the peak of my career, and there are many beautiful operas still to be sung. I have scheduled major performances during the next few months at Barcelona, London's Covent Garden and Amsterdam, and I am working on concert dates in Geneva, Wiesbaden and several other cities. I have just finished a stereophonic recording of *Lucia*, and I have other recording dates this summer.

Of course I will not sing as frequently as I used to. This would mean routine, and that is exactly what I am trying to avoid. I am now choosing my performances with extreme care, singing only when I believe that the high standards of operatic art will be fulfilled in every respect. I do not want the public to think that I have grown bitter. On the contrary, I believe I have become more patient and considerate. I wish that this were true of others. I can do little about the attacks on me except tell the truth, sing as well as I can and hope that in time I will be treated with more humanity—as an artist who cannot always be at her best but who always tries her best.

When I have really said or done something, I take full responsibility. I take responsibility for the truth I have written here, even though the truth always hurts the pride of some people and infuriates others. I am not an angel and do not pretend to be. That is not one of my roles. But I am not a devil, either. I am a woman and a serious artist, and I would like to be so judged.



WITH HER HUSBAND, Industrialist Giovanni Battista Meneghini, Callas goes over calendar of her future performances at their home in Milan, Italy.



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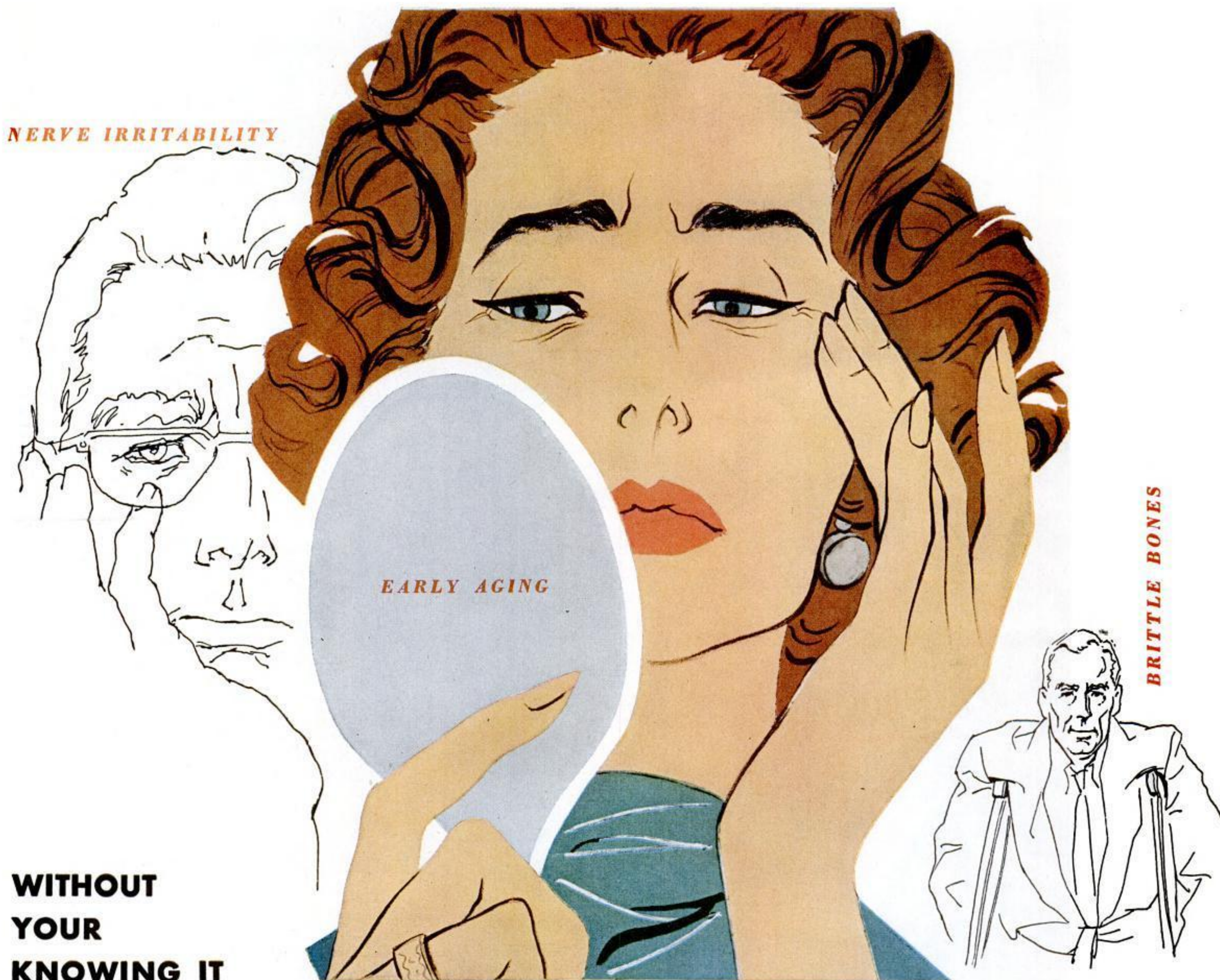
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Source: Dr. Genevieve Stearns, "Human Requirement of Calcium, Phosphorus and Magnesium," *Journal of the American Medical Association*, February 18, 1950, vol. 42, p. 478ff.

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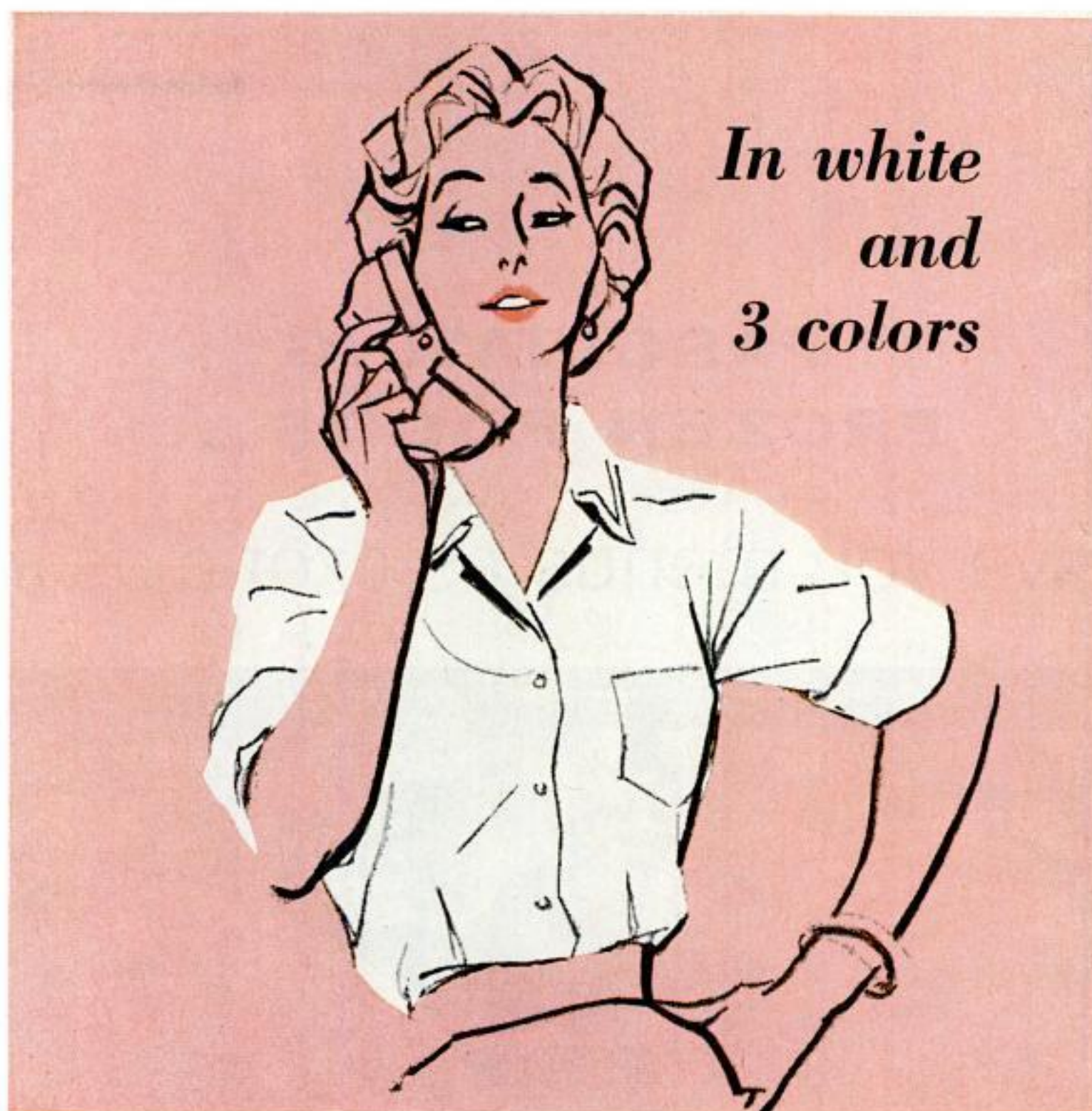
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SPLASH PARTY on the Detroit '59ers' arrival in Alaska is staged for Robin Hoffman in a cooking pot and Lindy Lou Sik in a bucket. This is at Henton's Lodge, 107 miles south of Anchorage, where some of group stayed during the search for permanent site.



A WELCOME SONG, "Hail, hail the gang's all here," is given '59ers by Alaskan drummer Charles Lechner, accordionist William Swick and Dr. Joseph B. Deisher (center). This cheery musical celebration took place at the Summit Lodge on Kenai Peninsula.



The '59ers Find Promised Land

The young and old pioneers from Detroit—the '59ers—had reached their promised land, Alaska, and were welcomed there with hearty frontier hospitality. After the troubles and hardships of their 4,500-mile journey they began to face up to their real test—whether they could make a go of homesteading in the rugged north.

Photographer Bill Ray, who was with the '59ers all the way, followed them as they scouted the land (*next pages*). They pushed on to the Kenai Peninsula, where they planned to settle. But they also explored the Susitna River region north of Anchorage. One thing seemed sure: to get along, the '59ers would have to hold down other jobs while clearing land.



SEEING THE MEN OFF to explore land prospects in Susitna River area are (from left) Bertha

Donaldson, Don Pankewicz, whose father went, Carol Sik, Eleanor Rubino. Boy at right is Francis Kula.



MEETING FIRST MOOSE, Sandy Jacobowitz, 2, gingerly touches stuffed beast's "bell" (beard)

as Margaret Bennett holds her. They are in Palmer, where '59ers looked over fertile Matanuska Valley.



TEATIME IN THE WOODS near Susitna River where they had gone by ski plane and snowshoe is

enjoyed by (from left) Nick Rubino, Marino Sik, Steve Pankewicz, Jerry Donaldson. They liked land.



AWED BY IT ALL, Sandy Jacobowitz, who by now has traveled and seen far more than most tots





her age, wears pensive look at suppertime at Henton's Lodge. Her mother was suffering from asthma,

and her father, leader of the '59ers, had turned over command to Marino Sik to give more time to family.



FESTIVE LUNCH is given '59ers by Moose Lodge in Palmer. Rev. Bertram Rutan (*center*) says grace.



A RAM TAKING A HIGH LAM

To a Barbary sheep the normal way to get around on Africa's jagged Barbary Coast is to high-jump from rock to rock and when in captivity they find the habit hard to shake. Penned in their rockless cages, they bounce back and forth, leaping high against walls, striking with their feet and lightly dropping back again. Photographer Tibor Hirsch was on hand at Brooklyn's Prospect Park Zoo when a big Barbary ram leapt far up against the enclosure wall. Hirsch clicked his shutter. What he caught looked like an animal standing on a sheer brick cliff but was really a ram ready to rebound.



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or in 100 Proof Bottled in Bond
Every drop of the milder 86 Proof is original and genuine
I. W. Harper—distilled and bottled at the same distillery as
the famous 100 Proof Bottled in Bond.

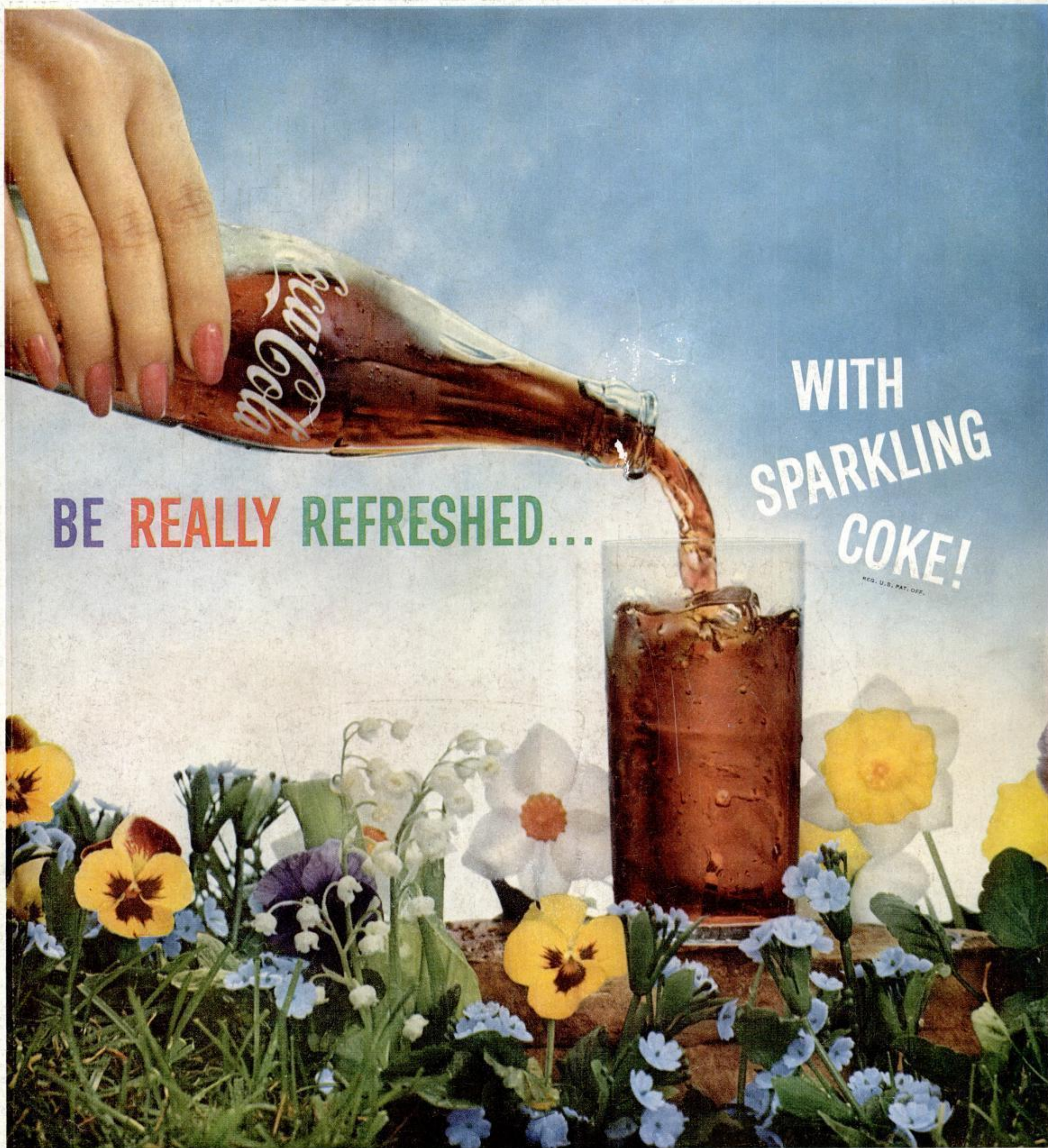


100
PROOF



86
PROOF

BOTH KENTUCKY STRAIGHT BOURBON WHISKEY • I. W. HARPER DISTILLING COMPANY, LOUISVILLE, KENTUCKY



Welcome as springtime! Coca-Cola...with the cheerful lift that's bright and lively...the cold crisp taste that deeply satisfies! For the pause that refreshes...pause...and always drink Coke!

*Get Coke in King Size, too.
Now available almost everywhere.*



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SIGN OF GOOD TASTE

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